

magazine radio and tv advertisers use

SPONSOR

12 DECEMBER 1955

50¢ per copy • \$8 per year



0 / 0

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DEC 27 1955
GENERAL LIBRARY

OF THE
MEMPHIS
TRADE AREA
IS

negro

and the only way
reach them is with

WDIA

**MEMPHIS'
ONLY
50,000
WATT STATION**

Represented Nationally by John E. Pearson Co.
TOP HOOPER AND PULSE RATED 1070 KC

**COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES—
NEARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!**

**MARKETING:
TOOL OR CLICHE?**

page 29

Top 20 air agencies:
report on billings

page 36

Radio-and-giveaways:
world's fastest,
cheapest sales tool

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So you think you've
got a headache?

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How Time Sponsors
promote shows with
tie-ins on local level

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Can a TV symphony
sell a supermarket?

page 44

Are you neglecting
talent research?

page 46

**NIELSEN
PULSE
HOOPER**

Take your choice

We don't care which rating service you prefer.
Because W-I-T-H's big audience always puts us
up with the leaders—night and day!

At W-I-T-H's low, low rates, this big audience
means listeners for you at the lowest cost-per-
thousand in town! Get your Forjoe man to tell
you the whole W-I-T-H story!

In Baltimore buy

**WITH
WITH
WITH**

Tom Tinsley, President

R. C. Embry, Vice President

REPORT TO SPONSORS 12 DECEMBER 1955

What's Weaver's new role?

What changes now that Pat Weaver is chairman of board and Bob Sarnoff is president of NBC? One theory in informed quarters is that change means very little, that team of Pat and Bob continues in pattern established over past 2 years with Pat sparking creative ideas and Bob bearing brunt of management responsibility. If anything, goes theory, Pat Weaver will now be freer to create concepts like magazine plan, long shows which he pioneered. Speculation among those who know Weaver best is that he'll be active chairman of board, particularly in programing. He's said to have long term contract.

-SR-

Bob Sarnoff youngest prexy

At 37, Bob Sarnoff is believed to be youngest ever to hold post of network president. Elevation of Sarnoff to presidency and Weaver to top policy post followed wide speculation such a step was forthcoming. Sarnoff has more and more in recent months borne brunt of administration and, it's said, Weaver prefers creative roll to management responsibilities. Active Weaver role would offset speculation in some quarters that he is on way out.

-SR-

Y&R again top air agency

Young & Rubicam is again top agency in tv-radio billings this year, SPONSOR survey reveals. Y&R has \$72 million in tv-radio billings this year compared with \$64 million last year. BBDO remains second with \$60 million this year compared with \$59 million in 1954. McCann-Erickson moves into tie with BBDO, also with \$60 million. McCann-Erickson was No. 4 last year with \$46 million in radio tv billings. For breakdown on top 20 agencies in radio-tv billings, see page 36.

-SR-

First details on NCS No. 2

First details of NCS No. 2 have been revealed by Nielsen in preliminary letter to stations under date of 30 November. It is understood letter promises larger sample than NCS No. One, more area breakdowns, fast reporting, up-to-date data on radio-tv set ownership, including auto radios, out-of-home listening and viewing. Timetable: field work during spring 1956; computation and analysis during summer; report production during late summer; delivery by early fall. There will be separate radio, tv questionnaires, separate day and night radio, tv reports. Data will be similar to NCS No. One, will answer following questions: What areas, homes does station cover? How many families tune regularly to station? What outside signals come in?

SPONSOR announces major editorial expansion

In a major editorial expansion SPONSOR has promoted Miles David to executive editor and appointed James E. Allen editorial director. The move will enable Mr. David, for the past 6 years managing editor and editorial director, to devote his full attention to creative ideas, leadership projects and further improving SPONSOR's editorial content. Mr. Allen, who has just resigned as advertising and promotion director of Crosley Broadcasting Corp. and, prior to that, was city editor of the Cincinnati Post, will have charge of all editorial administrative functions.

REPORT TO SPONSORS for 12 December 1955

Pepsi, \$8 million, Beirn leave Biow Record for number of upheavals has been set at Biow-Beirn-Toigo with (1) sudden loss of Pepsi-Cola, \$8 million account, (2) coincidental exit of President F. Kenneth Beirn, (3) resumption of presidency by Milt Biow. Rupture in Pepsi-Biow relationship is reported to derive from factors far removed from advertising efficacy and likely to lead to further headline developments. D'Arcy has been mentioned as new Pepsi agency on basis of its long experience with Coca-Cola account (which it lost to McCann-Erickson). At presstime Pepsi-Cola was mum.

-SR-

CBS TV evening ratings up Early indications CBS TV early evening weekday strip (7:30-8:00) was doing badly compared to 1954 are now reversed. November ARB ratings show increase of 16% over 1954. ABC TV, whose successful programing in that time period last season was behind CBS TV revamping of strip, showed increase of 9% over 1954. October ARB ratings had told another story. They showed CBS TV down 20% compared with 1954 with ABC TV up 82%. Big reason for this ABC showing was fact that "Disney-land" and "Rin Tin Tin" were not yet on air in October 1954, hence ABC increase in October 1955 looked good.

-SR-

Total radio, tv 1954 spending Recently released FCC figures on 1954 broadcasting income does not represent total advertiser spending in 2 media. In addition to \$1,042 million in network and station revenue reported by FCC there's \$133 million in commissions to agencies and reps plus \$193 million for talent and program production paid to non-broadcasting firms. Thus, total comes to \$1,368 million, which is identical to 1954 estimate of McCann-Erickson's research department.

-SR-

P&G buys more participations P&G's purchase of 30 participations in ABC TV "Famous Film Festival" is another indication Cincinnati soapmaker is becoming participation minded. Previous P&G participation buy was on NBC TV as part of pre-Thanksgiving one-day splurge for Fluffo (Sponsor Report, 28 November 1955). ABC TV buy is for Shasta shampoo at cost of \$195,000. P&G in past had concentrated on half-hour show sponsorship. Biow-Beirn-Toigo is agency for both Shasta and Fluffo.

-SR-

Can symphonies sell groceries? Can long-hair tv show sell for mass-market product? One advertiser who flouted traditional belief "you can't sell soap with a symphony" and made it pay is North Carolina food chain, which sponsors Charlotte Symphony at program cost of \$1,300 weekly. September Tele-Pulse: 47.5. See story page 44.

-SR-

B&M's post-tv gain: 107% In third month after Burnham & Morrill 26-week tv test had come to end in Green Bay, Wis., sales of New England firm's bean and brown bread products were 107% over same month previous year. That's carry-over effect of tv campaign. No advertising was used at all during period when these sales were recorded and furnished to SPONSOR. Sales increase for post-tv months actually topped 98% gain scored by tv campaign itself. B&M is now back in tv in Green Bay on WBAY-TV with participations in local morning show, "Party Line." (Complete figures for B&M's third month following tv campaign will appear in 26 December issue of SPONSOR.)

(Sponsor Reports continues page 123)

NETWORK
STATION
F

12%

NETWORK
STATION
E

12%

NETWORK
STATION
C

11%

*no ifs ands or buts
...not even maybe*

WPEN

is

FIRST *

*in out of home
listening*

NETWORK
STATION
K

11%

14% INDEPENDENT
STATION I

IND.
STATION
D

3%

20%

**W
P
E
N**

17%

MISC.

dial
950

WPEN

No additional comment is needed...

The Pulse figures speak for themselves

In Philadelphia it's...

*Pulse Sept.-Oct. '55

Represented Nationally by Gill-Perna Inc.

ARTICLES

Is "marketing" a new agency tool—or cliché?

Advertisers ask an ever-increasing number of marketing services. This second SPONSOR article on agencies in transition traces the results of these demands

29

Tv impact for the price of radio

Using tv sound tracks on radio recreates the tv images the listener has seen before. "Radiovision" concept is product of KWKH's Henry Clay, Shreveport

33

Beauty, brains . . . what a combination

Viewers are getting a chance to see both Miss America and Miss Universe as the beauties turn their talents to tv and make merchandising easy to take

34

The top 20 air agencies

SPONSOR's annual survey of air media purchases among the top 20 air agencies finds an over-all increase of \$86 million, total air billings of \$673 million

36

Radio-and-giveaways: cheap, fast sales tool

You've got to give to get is what Ray Morgan tells advertisers, and the best medium for the job is radio, when it's intelligently bought and used.

38

"So you think you've got headaches?"

Part four of SPONSOR's six-part series on industry headaches eavesdrops on a radio rep and tv rep as they discuss their respective problems over lunch

40

How film sponsors promote their shows

Promotions using the stars or themes from their syndicated film shows pay off for those sponsors willing to do a little extra work and spending

42

A symphony selling for a supermarket?

Harris Supermarkets in Charlotte, N. C., is using a symphony program on tv to sell itself. While breaking all of the usual supermarket selling rules, it has managed to break some of its previous sales records, too

44

Are you neglecting talent research?

Why pay high prices for your big-name talent today when you could have picked up the same entertainer last year for a song? A small investment now in talent research might turn up a Gleason or Gobel for your show tomorrow

46

COMING

Role of account supervisors, executives

Third part of the agency-in-transition series will show how account supervisors and executives are being affected by the emphasis on marketing

26 Dec.

Headaches of radio and tv directors

Radio and tv directors air their gripes in the fifth of a six-part series on industry headaches, tell why they need decision-making authority

26 Dec.

DEPARTMENTS

AGENCY AD LIBS
AGENCY PROFILE,
William R. Hillenbrand
FILM CHART
FILM NOTES
49TH & MADISON
MR. SPONSOR, Edward Gellert
NEW & RENEW
NEW TV STATIONS
NEWSMAKERS
P. S.
RADIO RESULTS
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TV COMPARAGRAPH
TIMEBUYERS

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Published biweekly by SPONSOR PUBLICATIONS, Inc.
combined with TV, Executive, Editorial Circulation
Advertising Offices: 40 E. 49th St. (49th & 3rd)
New York 17, N. Y. Telephone: MUrray Hill 1-
Chicago Office: 161 E. Grand Ave. Phone: SE
7-9863. Los Angeles Office: 6087 Sunset Bou
Phone: HOLlywood 4-8089. Dallas Office: 311 S. J
St. Phone STerling 3591. Printing Office: 31
Ave., Baltimore 11, Md. Subscriptions: United
\$8 a year. Canada and foreign \$9. Single copy
Printed in U.S.A. Address all correspondence to
E. 49th St., New York 17, N. Y. MUrray Hill 1-
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come on in, Diogenes....

If you're looking for a plan that will deliver maximum honest value, we're your men. Or—collectively—the 36 stations of The Quality Radio Group are your medium.

We believe in RADIO—its ability to move goods and services, its tremendous power of personal persuasion, its unmatched mass coverage—120 million sets in the U.S. today, an anticipated 14 million new set production for the year 1955. We know that RADIO, used intelligently, with resourceful imagination and boldness is the most effective, low-cost mass advertising medium for national advertisers.

We're equally positive we've evolved a successful formula for the profitable use of RADIO. Because we have honest faith in the medium, and the undoubted worth of our plan, we're starting a second year this month with this reaffirmation of certain basic principles—

★ QUALITY in stations and programs builds audiences.

★ EFFICIENCY in coverage—minimum duplication—means a more efficient investment of advertising funds.

★ ECONOMY of increased sales at lower costs is a necessity for national advertisers.

And this, briefly, is what we offer—

The facilities of 36 of the nation's great radio stations, delivering 90% of all U.S. Radio Homes.

Daytime and night-time program formats—from five-minutes to half-hours, priced for one-time or frequency use for cumulative circulation.

An economical rate—day and night—tailored to fit one-time or frequency requirements. Lowest for the circulation provided. And easy to buy: one order, one invoice.

The merchandising know-how at the *local* level of our member stations.

There are more details, of course. They're waiting to be revealed to smart advertisers, keen for the profits to be gained from the best use of today's greatest mass medium, RADIO. If you're the Diogenes type, look no further. PLaza 1-0116 is our number.

the  uality radio group, inc.

Ward L. Quaal, *President*

W. B. Ryan, *Executive Vice President*

21 East 52nd Street, New York, N. Y.

Whatzis I hear abo





Panorama Pacific”?

Yep. Just added
the two big
Northwest markets,
Portland and
Seattle-Tacoma.
*Now 91% of all
West Coast
television families
are within reach
of the Coast's
favorite morning
show, on the
CBS Television
Pacific Network.**

*"Panorama Pacific" is seen on KNXT Los Angeles, KPIX San Francisco, KFMB-TV San Diego, KOIN-TV Portland, KTNT-TV Seattle-Tacoma, 8-9 am Monday-Friday (also 7-8 am on KNXT, KPIX and KFMB-TV only). For details and availabilities, call the CBS Television Pacific Network or CBS Television Spot Sales.

**In Southern
California
there's
only
Independent**

powerful enough
and popular enough
to register audiences
in radio survey ratings
of both

**Los Angeles
and San Diego.**

Reach BOTH
these great markets
via the saltwater route
from Catalina by
KBIG . . . at a lower
cost-per-thousand
listeners than any
other station.

Any KBIG or Robert Meeker
Account Executive will show
you the documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Anne Wright. J. Walter Thompson, was one of four timebuyers who reviewed radio-tv trends in "Timebuyers at work" two years ago (December 1953). At the time she saw a "greater surge toward creative thinking in use of radio." This description has been borne out both in terms of timebuying and such program developments as those on network radio. Miss Wright is now an associate media director at JWT, a post created when agency revamped media buying functions.



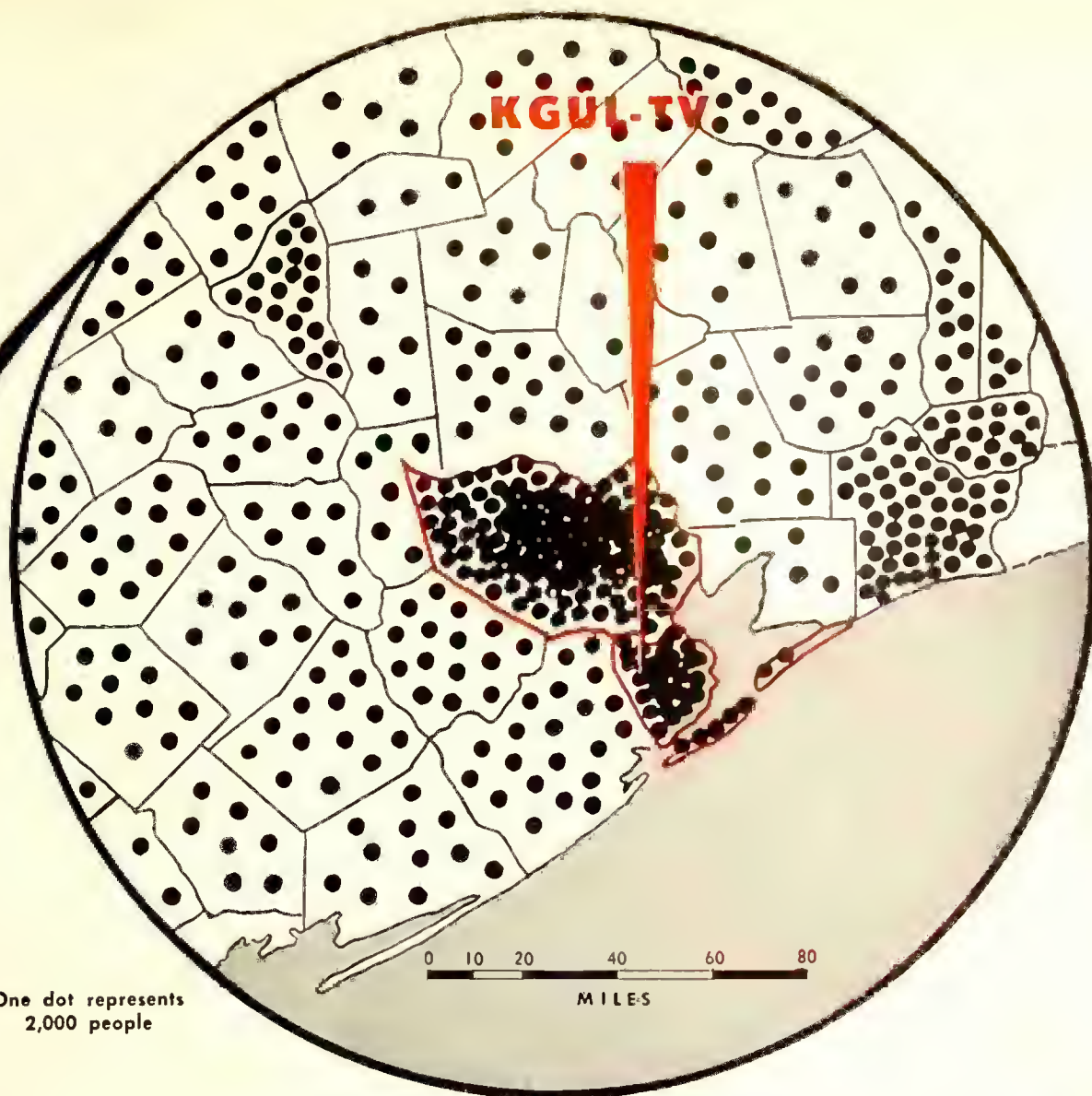
Charles M. Wilds. now roving around Europe, was at N. W. Ayer two years ago when he predicted that tv "will enter the competitive stage" in 1954. His statement, made at the beginning of the tv thaw, has become especially prophetic as regards network tv. The season following his statement saw the beginning of spectaculars, the upsurge of ABC TV, the battle to sign up star talent. Clearances have also become easier for timebuyers. Rumor has it Wilds will set up some kind of advertising service in Switzerland.



Grace Porterfield. Benton & Bowles, predicted at 1953's end an increased interest in using nighttime radio to reach the lower-income radio-only families. This use of nighttime radio has become more pronounced as tv saturation has increased. A recent SPONSOR story, "What you get when you add radio to a tv campaign," 28 November 1955, pointed up the use of radio for low-priced products. Miss Porterfield, now as then, works on the Instant Maxwell House Coffee account for General Foods.



John R. Collins. Benton & Bowles, was at Sherman & Marquette (now Bryan Houston), when he said the era of the all-media buyer was at hand. In December 1953, Collins was buying space and time for three products. In moving to B&B recently, he became an assistant media director in the agency's semi-integrated media buying setup, supervises both time and space buying for a group of products. His prediction looks better than ever now with J. Walter Thompson being the latest to integrate air and print buying functions.



One dot represents
2,000 people

Area Coverage Means More Viewers Per Dollar

The Texas Gulf Coast Television Market is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	Galveston-Houston	Gulf Coast TV Market*
Families	333,000	544,800
Income	\$2,075,371,000	\$3,076,812,000
Sales	\$1,347,228,000	\$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — completely covers the fastest growing major market in the country.

More audience every day means your advertising dollar buys more . . . every day on KGUL-TV.

*Measured by Research Department of Television Magazine

Represented
Nationally by



CBS Television
Spot Sales



Gulf Television Company

Galveston, Texas

YOU GET MORE ON

A Captive Market

SANTA LOVES KPQ-WENATCHEE

Mr. Claus knows the Christmas items he delivers to this area will sell like mad—if they're advertised on KPQ. He knows that KPQ, an ABC-NBC affiliate, is located in a rich area that outside radio and TV can't penetrate because of the high mountains.

Santa recommends KPQ for year 'round use, too. Agriculture, industry, and growth potential make the Wenatchee market a dog-gone good buy.

IN CASE WE DON'T GET ANOTHER OPPORTUNITY BEFORE CHRISTMAS, SEASON'S GREETINGS FROM KPQ



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented Stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Recommended reading for admen of all ages

To those who despair that the art of reading will, like the vermiform appendix, become atrophied, I say: take heart! Your correspondent, of all people, has read a book, and by "book" I refer not to one of those paper-backed erotica which grace the spinning racks at airline terminals and railroad depots, but to an honest-to-goodness tome, board-covered and replete with pages and fine print. May I say with justifiable pride that this here book is 568 pages long. It is heavy with substance.

It was written by Charles L. Whittier, one of advertising's statesmen. Whit looks 10 years younger than his age, has the vigor and interest and courage of a man 20 years younger. As a person he is tops, as an agency competitor he is rough, as an advertising consultant he is inspiring. In no way does he ever resemble a man in a gray flannel suit or a huckster.

Whit has written about the heart of the advertising business, all of it relevant to readers of this publication. For this reason alone the book should not be missed. But his book is of even greater importance than as a source of information. Call this added factor the spirit of the book, if you will, which is pure Whittier, 100 proof. This spirit is a joy of working, an enthusiasm for the profession of advertising and a sincere belief that the business is essential. What a marked contrast to most of the book writing done on the subject of advertising these days when authors seem to try so hard to muckrake our business and put its denizens on a par with dope-peddlers and keester-operators.

In addition to wisdom and practicality, Whit's book gives access to such vital documents as Clarence Eldridge's outline for writing a marketing plan and Mr. E's exposition of what the agency-client relation ought to be.

But to come back to that big plus mentioned before. There is a rather strange and quite wonderful quality in the book which makes it ideal reading for the newcomer to advertising as well as for the long-time practitioner of the business. This quality is one that I've never before seen achieved in books on our business. Generally speaking, they are too elementary for the person who's been in the business or too difficult for the student to comprehend. Not so, however, with "Creative Advertising" by Charles L. Whittier.

Since Whit's is a comprehensive book, I doubt that there

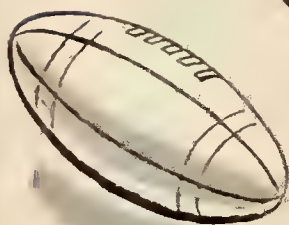
(Please turn to page 59)

The latest
Telepulse for
Indianapolis shows
all 15 top programs
on WISH-TV...
Confirmation that WISH-TV
is the dominant station
in Indianapolis
WISH-TV
channel **8**





biggest sport in town



Yes . . . we're the BIG SHOT when it comes to play-by-play sports in Milwaukee. Our Earl Gillespie does the Braves Broadcasts, Marquette University and Green Bay Packers football. And, for good measure, we round out the year with University of Wisconsin basketball.

To over a million "sports" in Milwaukee, radio means WEMP. So a pretty healthy hunk of the population is ready and waiting to receive your message . . . over WEMP . . . at the lowest cost per thousand. Local buyers know it . . . and take advantage of it. Why don't you?

Milwaukee's Best Buy

WEMP

5000 Watts at 1250

1935-1955 . . . 20 years of service to Milwaukee . . . Represented nationally by Headley-Reed

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

CAMPAIGN WAS LARGER

Your recent capsule case history (28 November issue) on our experience with Rayco Auto Seat Cover Co. in Los Angeles failed to indicate that the Emil Mogul Co. is the advertising agency.

In addition, please note that our advertising effort in Los Angeles was not limited to four stations as indicated but, as a matter of fact, included KRCA-TV, KCOP-TV, KTTV, as well as KMPC, KLAC, KFMB, KFOX and newspapers.

The KTTV buy definitely produced maximum results per dollar invested, but I would prefer to refrain from any dollar-investment and station-pull analysis between the various stations, as you present it, in view of the difference in character between the buys. Our success with KTTV was not anticipated in view of the fact that we were using live commercials in *Jackson's Theatre*, whereas our buys on the other television stations were both 20's and minutes—on film. I think the difference between the two types of buys renders comparison on a "dollars of sales for dollars of advertising invested" basis virtually impossible.

In addition, the data presented on numbers of sales produced for our weekly outlay on the station which, in turn, is related to sales produced on the other stations at the various investments made of them, are misleading in view of the fact that the alleged sales and advertising budget figures do not embrace a long enough period to make the case statistically.

I should point out for the record that for Manischewitz we have been running a very heavy schedule on KRCA-TV (as well as KMPC, KLAC, KFMB and KOWL) and have enjoyed excellent results—completely dominating the kosher wine market of Los Angeles for years now as well as being one of the more important supermarket and liquor store call items in southern California.

NORT WYNER, Account Executive
Emil Mogul Co., New York
(Please turn to page 17)

W•GTO

FIGURES BIG IN THE FLORIDA MARKET



from Gulf To Ocean • Gainesville To Okeechobee

Here's why the scales are tipped so heavily in favor of the W•GTO advertiser. 95% of Florida's golden citrus belt lies well within the 0.5 m/v contour of W•GTO. That's a lot of vitamin C.

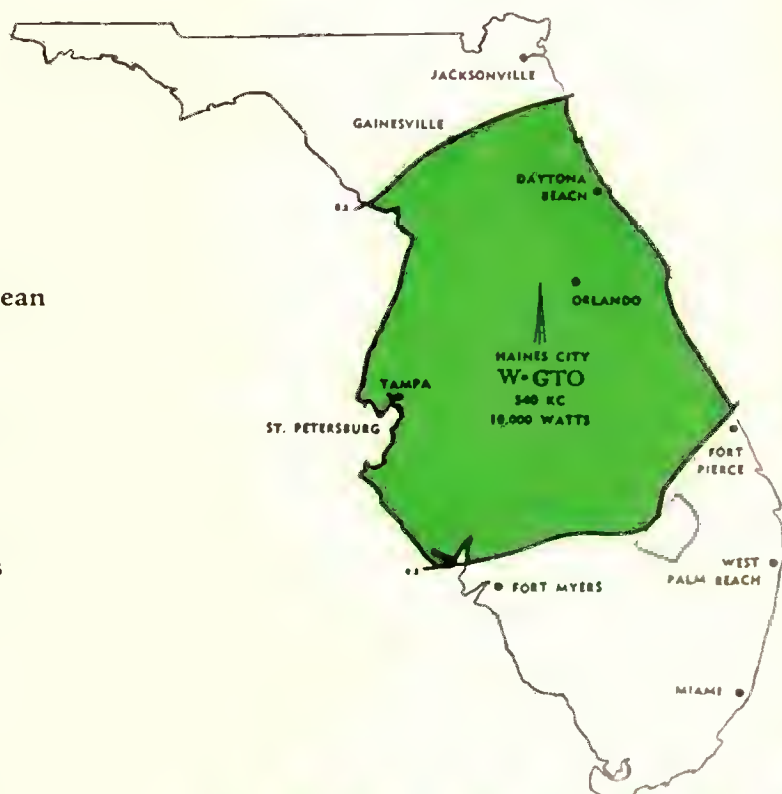
Florida has come into its own as a cattle producing state—800,000 graze in the lush pastures from Gulf to Ocean—Gainesville to Okeechobee! High in protein!

And in minerals, well, nobody anyplace produces more phosphate than the state of Florida and 79% of that lies almost at the feet of the W•GTO tower.

This and other diversified industry brings in an effective buying income of \$1,869,606,000 annually. On top of this W•GTO is heard by hundreds of thousands of tourists who each year spend \$650 million in the W•GTO area.

When these thousands of buyers return to their home states, they remember your message heard on W•GTO.

How can an advertiser reach so many people from so many different states at one low cost? Use W•GTO, of course.



10,000 WATTS
540 KILOCYCLES

W•GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated
by KWK, St. Louis, Missouri

Represented by
WEED & COMPANY



From left to right:

VERNON S. MULLEN, JR. — Advertising Manager, Miller Brewing Co.

JACK SEVERSON — Radio and Television Media Director, Mathisson & Associates, Inc.

EDWARD G. BALL — Vice President, Mathisson & Associates, Inc.

GEORGE F. GILL — Assistant Advertising Manager Media, Miller Brewing Co.

*Men who
build brand leadership*

are

sold on spot

*Miller Brewing Company and its
agency, Mathisson & Associates, Inc.,
are Sold on Spot as a basic*

advertising medium. Of the nation's 383 beers, Miller's High Life ranks among the top ten in sales volume. Product quality is one reason. Effective advertising is another ... and Miller's sound use of Spot contributes heavily to the success of its overall campaign.

Sports fans are among Miller's best customers. On a Spot basis, Miller sponsors many major sporting events in specific markets for low-cost precision selling to its choice prospects.

Your product message may require a different programming environment, your distribution pattern a different buying approach. But you can tailor Spot Radio and Spot Television schedules to your own selling situation.

Call your agency or an NBC Spot Sales representative. You'll see how Spot can build your sales volume in twelve major markets, accounting for 45% of the nation's retail sales.



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y., Chicago,
Detroit, Cleveland, San Francisco, Los Angeles,

Charlotte*, Atlanta*, Dallas* *Bomar Lourance Associates

representing television stations:

WRGB Schenectady-Albany-Troy,
KONA-TV Honolulu, Hawaii, WRCA-TV
New York, WNBQ Chicago, KRCA Los
Angeles, KSD-TV St. Louis, WRC-TV
Washington, D. C., WNRK Cleveland,
KOMO-TV Seattle, KPTV Portland,
Ore., WAVE-TV Louisville.

representing radio stations:

WRCA New York, WMAQ Chicago,
KNBC San Francisco, KSD St. Louis,
WRC Washington, D. C., WTAM
Cleveland, KOMO Seattle, WAVE
Louisville, KGC Honolulu, and the
NBC WESTERN RADIO NETWORK.

NOW AVAILABLE—the greatest boon to time buyers since the invention of the coffee break. The NBC SPOT SALES RADIO-TV SPOT ESTIMATOR

- Instantly determines "audience size"
- Instantly determines "cost per thousand."

For your free copy, write to: NBC Spot Sales Research Department,
30 Rockefeller Plaza, New York 20, N. Y.

People on the Pacific Coast say...

"Don Lee is 'Our' Station"

from a survey by Dr. Ernest Dichter



When Dr. Ernest Dichter, of the Institute for Motivational Research, surveyed Pacific Coast network radio he asked listeners which network most nearly typified the West. Results of the survey showed that listeners strongly favor Don Lee.

Don Lee is
Pacific Coast
Radio



EXCERPT FROM THE DICHTER SURVEY: "85% of our respondents consider Don Lee typical of western living... far more typical than any other network.

70% of the respondents say, 'Don Lee is our station.'"

For a viewing of the film strip, "The Depth of Penetration of a Advertising Medium," illustrating Dr. Dichter's survey, write to H-R Representatives, Inc., or to the Don Lee Broadcasting System, 1313 North Vine Street, Hollywood 28, California.

40 E. 49TH ST.
(Continued from page 12)

JOB SEEKERS TAKE NOTE

Bob Foreman's November 14 article about "How to prepare a job-getting resume" was excellent.

You are right about such a job being "the toughest." But what is there about selling one's self that floors the man who can sell most anything else?

I learned this during the 1930's when, with job competition keen, I worked on the Man Marketing Clinic run by the New York Sales Executive Club. We helped hundreds of top business men and women prepare their resumes. It was amazing the way excellent executives flopped at selling themselves.

Also, along the lines of your article, I have another observation. Recently I had to get a sales manager for a client. I ran an advertisement which brought in hundreds of resumes. To my amazement, about 40% had been prepared by some outfit that evidently employed stereotyped paragraphs or format and just dropped in the individual's facts. It was so obvious, I felt sorry for those job seekers who paid out good money thinking they were each getting a "tailored" resume.

GEORGE G. FELT
Felt Advertising
East Orange, N. J.

BON MARCHE RADIO SUCCESS

We are very much impressed with your fine story (14 November) on the way Bon Marche uses radio. We would like to spread this gospel among the local department stores.

I imagine you will have many favorable comments on this article, in which case you may make up reprints. If you do so, we would like to have 200 copies. If you do not make up reprints, we would like to ask that you send us 35 copies of the magazine.

RICHARD H. VOORHIS
Manager
WMC-WMCF
Memphis

• Reprints of "Radio-print teamwork breaks sales records for Bon Marche" are available at 15c each.
(Please turn to page 109)



w
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WE'RE ON TOP!

Seems to be unanimous, no matter where you look Variety, Billboard, Television, MCA, Pulse, ARB or what have you, WBNS TV consistently stays on top of the rating heap. Hasn't been a time in our 6 years of operation that we've carried less than 6 of the top 10 shows, and we're out for more. Our sales charts reflect these high ratings too. Not much left except some spots—but they're good ones. So if you want to put your products on top here in Ohio we suggest you get in touch with a Blair man or contact the station right away at 33 North High St. Columbus, Ohio.

BILLBOARD

November 12, 1955

BILLBOARD SCOREBOARD

Top 10 locally originated film series in Bon's Order

Rank	Name	Station	Rate
1	Man Behind the Badge	WBNS-TV	22.9
2	I Led Three Lives	WBNS-TV	19.7
3	My Hero	Station B	18.7
4	City Detective	WBNS-TV	18.5
5	Waterfront	Station B	16.9
6	Superman	Station B	14.9
7	Mr. District Attorney	WBNS-TV	14.7
8	Buffalo Bill	Station B	14.5
9	Badge 714	WBNS-TV	
10	Wild Bill Hickok	WBNS-TV	

A TELEPULSE REPORT

Columbus Metropolitan Area
October 5, 6, 7, 8, 9, 10, 11, 1955.

Top Ten Once A Week Shows

Program	Station	Rating
\$44,000 Question	WBNS	48.8
I Love Lucy	WBNS	41.4
16 Softy	WBNS	39.9
Man Behind the Badge	WBNS	37.4
I've Got a Secret	WBNS	37.4
George Gobel	Station B	37.2
December Bride	WBNS	31.8
G. E. Theatre	Station B	30.4
What's My Line	WBNS	29.2
Hit Parade	Station B	21.9
Top Ten Multi-Weekly Shows		
Chat Long	WBNS	12.1
Weather Forecast	WBNS	15.4
Western Roundup	WBNS	13.5
Little Rascals	WBNS	13.3
Big Payoff	WBNS	13.2
Art Linkletter	WBNS	13.2
Bob Crosby	WBNS	12.8
Arthur Godfrey	WBNS	12.4
Three City Final	WBNS	11.6
Strike It Rich	WBNS	

TV FILMS

VARIETY City by City Spot Film Chart
November 2, 1955

Rank	Name	Station	Rate
1	I Led Three Lives	WBNS-TV	27.3
2	Passport to Danger	Station B	26.8
3	City Detective	WBNS-TV	24.8
4	Man Behind the Badge	WBNS-TV	20.5
5	Waterfront	Station B	19.8
6	Science Fiction Theatre	Station C	18.0
7	Superman	Station B	16.0
8	Anne Oakley	WBNS-TV	15.6
9	Mr. District Attorney	WBNS-TV	
10	My Hero	WBNS-TV	

TELEVISION MAGAZINE

November, 1955.

KID SHOWS' TREND:

Cost Per Thousand Down

Market	Station	Program & Time	Rating	Names Reached	Cost per partyicipation	C/M Names
Boston	WBZ-TV	Carnival, 6-6:30 p.m. M-F	19.2	254,957	\$300.00	\$1.18
Charlotte	WBTV	Cartoon Carnival, 5:30 p.m. M-F	26.7	138,354	150.00	1.08
Chicago	WBND	Elmer the Elephant, 5:35 p.m. M-F	11.6	248,437	275.00	1.14
Cleveland	WABZ	Looney Tunes, 6:30-6:45 p.m.	12.7	150,724	200.00	1.33
Columbus	WBNS-TV	Western Roundup, 5-6 p.m. M-F	14.5	68,257	75.00	1.10
Los Angeles	KMTV	Space Patrol, 5:50 p.m. M-F	8.2	169,972	125.00	1.03
Memphis	WVPE-TV	Asel and His Dog, 5:30 p.m. M-F	12.4	72,229	100.00	1.38
New York	WPIX	Clubhouse Gang Comedies, 6-6:30 p.m. M-F	2.6	352,435	325.00	.92
Philadelphia	WCAU-TV	John Wayne Theatre, 10:15-11:15 p.m. Sun	9.8	174,837	210.00	1.20
San Francisco	KPIX	Deputy Dave & Rangers, 5-6 p.m. M-F	8.5	95,093	100.00	1.05

the COLUMBUS television audience

AN ARB METROPOLITAN AREA REPORT
OCTOBER, 1955

ARB Ten Top-rated television programs in Columbus

Program	Station	ARR
\$44,000 Question	WBNS	61.8
I Love Lucy	WBNS	51.4
The Money Game	WBNS	43.3
Man Behind the Badge	WBNS	40.6
December Bride	Station B	40.6
I've Got a Secret	Station B	39.7
George Gobel	WBNS	38.1
What's My Line?	WBNS	37.3
I've Got a Secret	WBNS	37.3
Shades of Blue	WBNS	35.0
Red Skelton	WBNS	

Wow! Too hot to hold. Plate as is!! Frank

FEATURES ROGERS/AUTRY SMASH SATURDAY DAYTIME RATING RECORDS

Tough Network Leaders Topped in Market after Market!

INDIANAPOLIS Sunday 11:30-12:30 = 14.3

COLUMBUS Sunday 8:30-10:30 = 12.9

HOUSTON Sunday 1:00-2:00 = 24.9

56 hour-long leaders starring GENE AUTRY

67 hour-long leaders starring BOB ROGERS

MCA TV

SOLD 113 Markets

8 out of 10

6 out of 10

7 out of 20

17 out of 20

CHANNEL 10 COLUMBUS, OHIO



ASK THE MAN IN THE GREY FLANNEL SUIT!



BERNIE HOWARD
Stars-National, New York

HE KNOWS!

1. THE BEST RADIO BUY
2. THE BEST AREA BUY
3. THE BEST MARKET BUY

PLUS

Complete Product Merchandising
all at **NO EXTRA COST!**

94% NEGRO PROGRAMMING

KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager



Mr. Sponsor

Edward Gellert

Manager of Sofskin Products
Vick Chemical Co., New York

"We moved to network tv because we want the prestige of network associated with our product," Ed Gellert, Vick's manager of Sofskin Products, told SPONSOR.

"Also, we want to make Sofskin a brand name covering a variety of cosmetics products. At the moment, we're marketing Sofskin Regular Hand Cream and Sofskin Moisture Magic."

"Our budget has increased 200% over last year," says he, "partly because Moisture Magic, as a new product, needs dynamic advertising support to launch its first year of national distribution."

Starting last October, Sofskin has been on NBC TV's *Home*, ABC TV's *Film Festivals* and *Mickey Mouse Club*.

"The way Arlene Francis does the commercials for us is most representative of the type of thing we like," Gellert explains. "There's a live lead-in showing flowers that are drooping on the desk, then a pan to some flowers that are fresh. The moral, of course, is that your skin, just like the flowers, needs moisture. Arlene sells the products with such enthusiasm, that we feel confident of results."

Gellert, a tall, blond young man in his early thirties, might qualify for a sort of "Jekyll and Hyde" title in advertising: a knowledgeable, very intently serious adman during the day, he loves to spoof "Madison Avenuese" and the foibles of the air media when at home in Westport, or relaxing over a drink at the Yale Club. "I'm all ham at heart," he admits candidly. "Only at home I've got competition." He's referring to his 15-month-old son and four-year-old daughter.

"We're working on a unifying theme for all our advertising now," says Gellert. He works with Vick's agency, Morse International. "The basic theme will still be 'everyday use of Sofskin'."

When not painting the Westport house or building new shelving or kids' toys, Gellert occasionally retires into his cellar workshop-office to pound out a tv script. He generally prefers to keep any artistic inclinations under wraps but cannot deny being the creator of a glamorous "study in red" oil painting of his wife in the living room.

★ ★ ★



FIVE OF A KIND

... ALL DIFFERENT
ALL FABULOUS VALUES



Mink Coat Aristocrats
From Evans Furs, Chicago
America's Master Furrier

Whether you're selling mink coats or motor cars, cheese or cosmetics, smart time buying prescribes the selection of stations that reach the most responsive markets at the lowest cost. In the five NoeMac markets that means the NoeMac stations.

While each of the five is an independent local station, operating under separate management, all five follow the same proven programming pattern. Programming that has produced a wide, growing and fabulously responsive audience.

You can buy one or all five NoeMac stations, they are five of a kind . . . all different. Each the best buy in its market.

*For availabilities, rates and
market facts, call your H-R MAN.*

Nationally Represented by



Representatives, Inc.

KLIF DALLAS • First in both Hooper and Pulse	KLIF
KELP EL PASO • First in Hooper and Pulse	KELP
WNOE NEW ORLEANS • Tops all independents in August Hooper	WNOE
WRIT MILWAUKEE • The most talked about station in the midwest	WRIT
KNOE MONROE, LA. • First by far in Hooperatings	KNOE

FIVE OF
A KIND

NOEMAC

NEWS



STATIONS

MUSIC

ALL
DIFFERENT

MCA TV FILM SHOWS



BILL WILLIAMS
Adventures of
KIT CARSON

20.7

Atlanta (ARB)
Dayton, 20.2 (ARB)
Rockford, 26.2 (ARB)

THE
RAY MILLAND
SHOW

40.1

Toledo (Videodex)
Philadelphia, 20.9 (Pulse)
Tulsa, 23.4 (ARB)

CHARLES BICKFORD
MAN BEHIND
THE BADGE

32.5

Dayton (ARB)
Kalamazoo-Grand Rapids, 37.6
(Videodex)
Birmingham, 28.3 (Pulse)

A show for
every product . . .
every market . . .
every budget!

SCORE AGAIN!

LUIGI LOMBARDO
AND HIS
ROYAL CANADIANS

30.8

Birmingham (Pulse)
Pittsburgh, 40.9 (Videodex)
Shreveport, 29.4 (ARB)

JOHN HOWARD
**DR. HUDSON'S
SECRET JOURNAL**

34.4

Pittsburgh (ARB)
St. Louis, 28.7 (Videodex)
Buffalo, 26.4 (Videodex)

**FIRST
CHOICE
FOR
ALL AMERICA!**

**WESTERN FEATURES
STARRING
GENE AUTRY**

21.9

Phoenix (ARB)
Columbus, Sat. AM, 12.9 (ARB)
Indianapolis, Sat. AM, 11.6 (ARB)

**WESTERN FEATURES
STARRING
ROY ROGERS**

22.2

Phoenix (ARB)
Boston, Sat. aft., 13.9 (ARB)
Houston, Sat. Noon, 14.9 (ARB)

For both Western features: 27.1 weekly cumulative
rating in L. A. lowest cost per 1000 homes per
comm'l minute in TV film programming—42 cents!

Choose your rating service — ARB, Pulse,
Videodex. One thing you'll find they all have
in common: Film shows syndicated by
MCA TV are top-rated* everywhere.
Big audiences that spell big sales for you!

*September-October, 1955, ratings are shown.

**PRESTON FOSTER
WATERFRONT**

40.5

Charlotte (Pulse)
San Francisco, 21.4 (ARB)
Toledo, 36.4 (Videodex)

**FAMOUS
PLAYHOUSE**

45.8

New Orleans (Pulse)
Dallas-Ft. Worth, 26.0 (Videodex)
Atlanta, 16.6 (ARB)

PAUL HARTMAN
**PRIDE OF THE
FAMILY**

44.2

Norfolk (ARB)
Kolomo-zoo-Grand Rapids, 26.0
(Videodex)
Toledo, 18.8 (Videodex)

*new show—pre-syndication
network ratings shown*

**ROD CAMERON
CITY DETECTIVE**

36.2

Buffalo (Pulse)
Columbus, 22.7 (ARB)
New Orleans, 39.0 (Pulse)

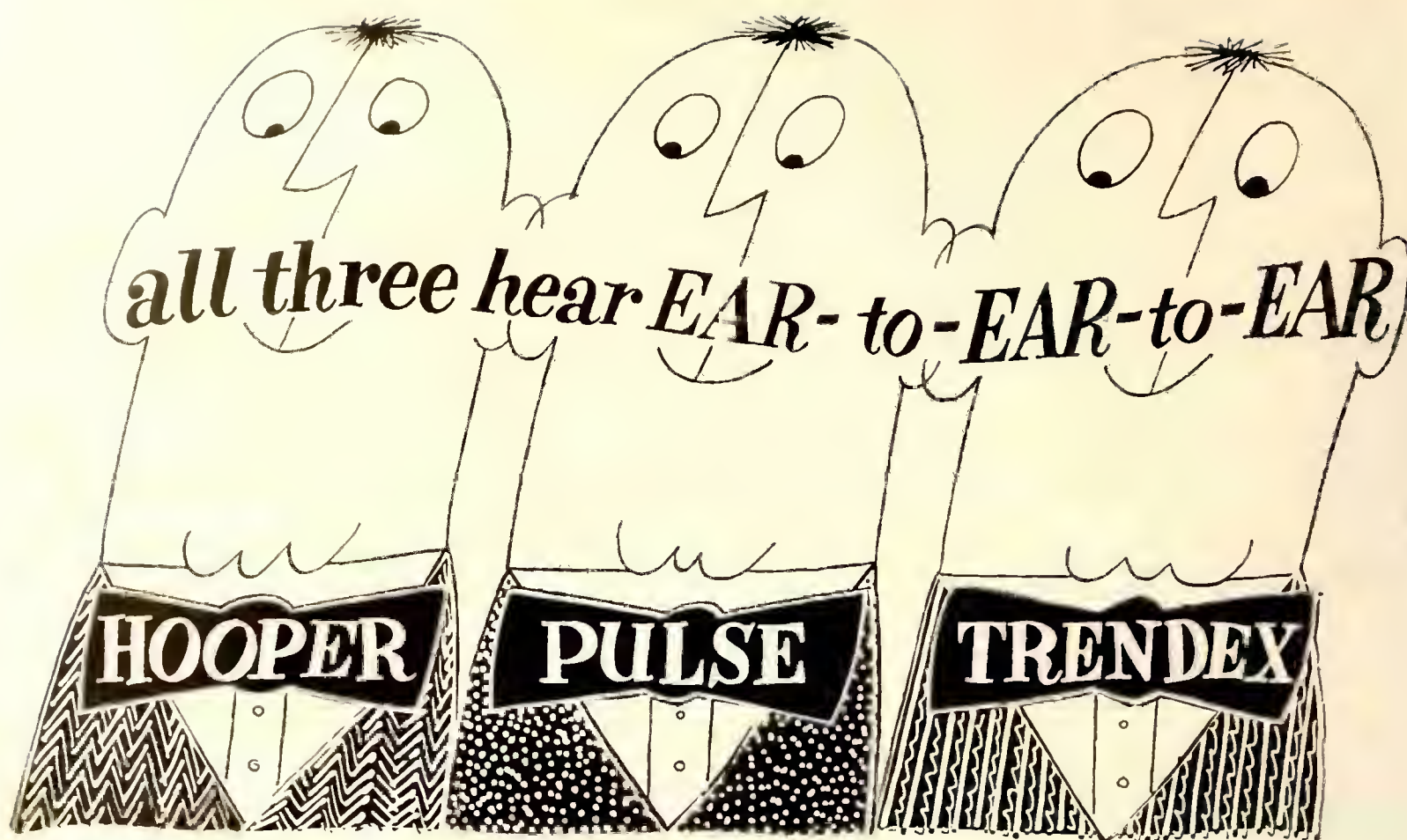


AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

**MCA
TV**
Film Syndication

Serving you with
30 offices in
principal cities

Phone, wire or write
your MCA TV office
for your audition
today!



No matter who asks the questions in **Omaha,**
the answer is **KOWH**

43.7%! That's the average share of audience Hooper (October-November) gives KOWH. Latest Pulse for Omaha-Council Bluffs gives KOWH top spot in every time period. Ditto Trendex. KOWH has placed first in audience year after year . . . gradually increasing its first-place dominance, until now KOWH is first in *every* time period of *every* survey in the Omaha market. Mid-Continent ideas, programming and excitement plus good coverage (660 KC) are working hard and getting good results for national and local advertisers. No matter which rating habit you have—you can feel secure with KOWH because all 3 hear Omaha radio ear-to-ear-to-ear. Chat with the **H-R** man, or KOWH General Manager **Virgil Sharpe**.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

New and renew

SPONSOR

12 DECEMBER 1955

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armstrong Nurseries, Ontario, Calif. Calif. Prune & Apricot, San Jose, Calif. Drackett Co., Cinn Easy Washing Machine	Jordan Co., LA Long Adv., San Jose Ralph H. Jones, Cinn BBDO, NY	CBS 47 CBS 203 ABC CBS 203	Rose Circus; Sat 1:30-1:45 pm, 5 Nov, 4 wks House Party, Th 3-3:15 pm, 5 Jan; 26 wks Breakfast Club; 9:35-9:40; 21 Jan Arthur Godfrey Time, W & every 4th F 10:30-10:45 am; 11 Jan; 26 wks
Ferry-Morse Seed Co., Dctr	MacManus, John & Adams, Bloomfield Hills, Mich	CBS 203	Garden Gate; Sat 9:45-10 am, 25 Feb, 11 wks Bing Crosby; F 7:30-7:45 pm, 5 min scg, only 9 Dec
General Motors, Dctr	Kudner, Dctr	CBS 203	Galen Drake; Sat 10:40-10:45 am; 26 Nov and 10 Dec only
General Motors, Dctr	Kudner, Dctr	CBS 203	Helen Trent; M & W 12:30-12:45, 28 Nov & 7 Dec only
General Motors, Dctr	Kudner, Dctr	CBS 203	Breakfast Club; M 9:25-9:30 am; 23 Jan, W 9:20-9:30 am; 25 Jan
Olson Rug Co., Chi.	Presba, Fellers & Presba, Chi	ABC	Radio Bible Class; S 10-10:30 am; 18 Dec; 52 wks General Sports Time; T & Th 5:30-5:55 pm; 28 Nov
Radio Bible Class, Inc. R. J. Reynolds, Winston-Salem	J. M. Camp, Wheaton, Ill Wm Esty, NY	MBS 232 MBS 409	Tomorrow's World; S 5:50-5:55; 10 Dec-31 Dec 55 Stand by with Bob and Ray; M-F 5:30-5:45, 5 Dec-30 Dec
Seven-Up Co., St. Louis Seven-Up Co., St. Louis	JWT, NY JWT, NY	MBS MBS	When a Girl Marries; W 10:45-11 am; 28 Dec
Staiback Ltd., Salisbury, NC	Piedmont Agency, Salisbury	ABC	



Kenneth H. Bochner (4)



Julian Field (4)



James A. Gates (3)



Fred Halc (4)



Richard Joliffe (3)



David Kaigler, Jr. (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
All-State Insurance, Chi	Christiansen, Chi	ABC	Sports Today with Bill Stern; alt M-F 6:30-6:45; 12 Dec; 52 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 203	1/2 sp'ship of following: Backstage Wife; T, Th, F 12:15-12:30 pm; 2 Jan; 13 wks; Our Gal Sunday; T, Th, F 12:15-12:30 pm; 2 Jan; 13 wks; Second Mrs. Burton; M, W, F 2-2:15 pm; 2 Jan; 13 wks; Perry Mason; T, Th 2:15-2:30 pm; 2 Jan; 13 wks
Free Methodist Church of NA General Motors, Dctr	W. F. Bennett Kudner, Dctr	ABC NBC 195	Light and Life Hour; S 8:30-9 pm; 23 Nov Henry J. Taylor News; M 8-8:15 pm, 12 Dec; 52 wks
Goodyear Tire & Rubber, Akron Mincr Products, Jackson, Miss Sun Oil, Phila	Kudner, Dctr Gordon Best, Chi Ruthrauff & Ryan, NY	ABC CBS 203 NBC 37	Greatest Story Ever Told; S 5:30-6 pm Robert Q. Lewis; Sat 11:45-12 n; 5 Nov; 52 wks Sunoco 3-Star Extra; M-F 6:45-7 pm; 9 Jan; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Seymour Abeles	CBS Radio, NY	Associated Artists Productions, NY, sales rep
Thomas E. Belcher	KGEO-TV, Enid, Okla., commercial mgr	WSAV-TV, Savannah, commercial mgr
John Bendik	Robert S. Atkins, San Fran	KSFO, San Fran, sales
Ewart M. Blain	KYW, Phila, sales	Same, sales mgr
John Boesel	A. C. Nielsen, NY, client services exec	Same, acct exec
Walter Brown	RAB, New York, sales exec	Same, sales development mgr
John Burns	ABC film syndication, Chi, midwest mgr	Same, vp and natl sales director
Robert Burris	General Photo, San Fran	KSFO, San Fran, sales
Charles Burge	KXOX, St. Louis, asst sales mgr	KMOX, St. Louis, sales mgr
Jack Chapman		WHRV, Ann Arbor, Mich, president and general mgr
William Clark	ABC film syndication, midwest mgr	Same, vp and western sales division director
Charles M. Connor	WOOD-TV, Grand Rapids, acct exec	WTCN-TV, Minn-St. Paul, acct exec
Robert J. Dean	KMJ-TV, Fresno	WFIE, Evansville, Ind, general sales mgr
Jack Donahue	CBS Radio, Chi, spot sales, acct exec	Same, Pacific Coast network sales mgr
Joseph P. Dowling	Headley-Reed, NY, research and sls development mgr	WTOP-TV, Wash. D. C., sales promotion director
Charles Edwards	WWCA, Gary, Ind	Same, promotion and merchandising
William W. Firman	CBS Radio, Chi, acct exec	CBS Radio, Dctr, network sales mgr
James A. Gates	TPA, New England rep	Yankco Network, national sales service, merchandise dir
William Golding	Avco, NY, Crosley div, sales promotion mgr	Ziv International, Cinn, acct exec
James A. Gunn	KTVW, Seattle, sales mgr	KONA-TV, Honolulu, general sls mgr
Leonard E. Hammer	MCA-TV, NY, sales	WABC-TV, NY, acct exec
Richard W. Joliffe	CBS Radio, NY acct exec	Same, sales service, administrative mgr
David Kaigler Jr.	Adrian Bauer Adv. Phila, vp of rad-tv	WPFH, Wilmington, president
Robert M. Kiley	WMBD, Pcoria, regional sales mgr	Same, natl sales mgr
David Kirrell	Katz Agency, Dallas	WTVD, Durham, NC, sales
Walter M. Koessler	WROK, Rockford, Ill, general mgr	WCBS-TV, Miami, mgg director
David A. Lindsey	Omaha "World Herald," natl adv mgr	WOW, Omaha, promotion mgr
Les Lindvig	KPHO-TV, Phoenix, acct exec	Same, local sales mgr
Carroll R. McKenna	RAB, NY, asst natl promotion director	Same, natl sales exec
William B. MacRae	Crosley B'casting, NY, acct exec	TvB, NY, sales

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power);

New and renewed



David A. Lindsey (3)



Stephen C. Riddleberger (3)



Robert M. Riley (3)



Frank A. Tooke (3)



Ernest M. Walker (3)



Daniel P. Weinig (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard P. Morgan	ABC film syndication, NY, asst to president	Same, vp in charge of business affairs
John R. Porterfield	Storer B'casting, Chi, eastern natl sale mgr	WABC-TV, NY, acct exec
Henry R. Poster	MBS, NY, sales plan mgr	ABC Radio, NY, sales development mgr
Earl Rast	KANG-TV, Waco	KFSD-TV, San Diego, sales
Stephen C. Riddleberger	ABC TV, network program admin mgr	ABC Radio, NY, business mgr
George Rice	WABC-TV, NY, film director	Same, program director
Robert M. Riley	WMBD, Peoria, regional sales mgr	Same, natl sales mgr
Tom Rook	Filmack, Chi, production	Same, tv sales rep
Harold P. See	KRON-TV, San Fran, station mgr	Same, general mgr
John E. Surrick	WAKR, WAKR-TV, Akron, asst to president	WPEN, Phila, local sales mgr
James E. Szabo	Adam Young Television, NY, sales mgr	WABC-TV, NY, acct exec
Franklin A. Tooke	KYW, Phila, general mgr	WBZ-TV, Boston, general mgr
Ernest M. Walker	ABC Radio, NY, acct exec	Same, central division, sales mgr
Daniel P. Weinig	Katz, NY	Storer B'casting, NY, Eastern Radio Sales Mgr

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward R. Beach	Benton & Bowles, NY	McCann-Erickson, NY, vp and chrmn of mkt plans
Kenneth H. Boehmer	WJBK-TV, Detr, merchandising and promotion mgr	Ralph Sharp Adv, Detr, vp
Julian Field	William Esty, NY	Lennen & Newell, NY, sr vp and creative dir
Stewart L. Fritche	Robert S. Otto, NY, acct exec	Same, vp
Fred Hale	Utica Drop Forge & Tool, Utica, adv mgr	Wilson, Haight, Welch & Grover, NY acct exec
George Haight	McCann-Erickson, Hllywd, programing dir	Same, NY, vp in charge of rad-tv
Charles P. Hirth	Biow, NY, acct exec	North Advertising, Chi, vp and acct supvr
Leonard H. Russell	Warwick & Legler, NY	Same, vp in charge of research
Kerry F. Sheeran	Weiss & Geller, Chi, acct exec	North Advertising, Chi, acct exec

5. New Firms, New Offices, Changes of Address

Anderson & Roll Advertising, Omaha, has reorganized as The John V. Anderson Agency

Associated Artists Productions, New York, created a national sales division 1 November

George Blake Enterprises, New York, will use additional space at their present address for major expansion

Bryan-Houston, New York, announces the location of their new offices at 730 Fifth Avenue

Compton Advertising, New York, will move to new quarters at 625 Madison Avenue about 1 March

Forbes and Associates, new tv and motion picture consultants, have opened offices in the First Federal Bldg, Richmond

Kennedy, Walker & Wooten, a new Los Angeles agency, has opened at 8743 Sunset Blvd

The Quality Radio Group, New York, has moved to larger quarters at the Berkshire Hotel, 21 East 52nd Street

RCA, headquartered in New York, announces the creation of new sales posts in Latin America

Warren R. Smith, Inc., Pittsburgh film producers, have expanded their studio space and enlarged their staff

WMCA, New York, will move to new quarters located at 415 Madison Avenue about February

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Brown & Williamson Tobacco, Louisville	du Maurier cigarettes	Ruthrauff & Ryan, Chi
Coca Cola Bottling, NY	soft beverage	Marschalk and Pratt, NY
De Pree Co, Holland, Mich.	pharmaceuticals	Grant, Schwenk & Baker, Chi
E & J Gallo Winery, Modesto	wine	Doyle Dane Bernbach, NY
B. F. Goodrich, Akron	flooring products	McCann-Erickson, NY
Firestone Tire & Rubber Co, Akron	auto supplies	Foote, Cone & Belding, NY
Jacoby-Bender, Woodside, NY	watch attachments	Grey Advertising, NY
Norcross, NY	greeting cards	Young & Rubicam, NY
J. F. O'Connor & Sons, So. Calif.	Lincoln Mercury cars	Kennedy, Walker & Wooten, LA
John Oster Mfg. Co, Milwaukee	home appliances	Mathisson & Associates, Milwaukee
Pillsbury Mills, Minneapolis	cakes and mixes	Leo Burnett, Chi
RCA Victor, Canadian div, Montreal	radio and television receivers	Kenyon & Eckhardt, NY
Shaler Co, Waupun, Wisc.	Rislone motor oil alloy	Walker B. Sheriff, Chi
Weston Biscuit Co, Passaic, NJ	biscuits and cookies	Biow-Beirn-Toigo, NY
York Pharmacal, St. Louis	pharmaceuticals	Warner & Todd, St. Louis

New 1000-ft. Tower

will bring most of Arkansas to

KTHV

CHANNEL 11
LITTLE ROCK!

KTHV, Little Rock — only on the air since November 27 — is now building a new 1000' super-tower, 1800 feet above average terrain!

With maximum 316,000 watts on Channel 11, KTHV will deliver an excellent picture to *most of Arkansas*. Presently on the air from 5 to 10:45 p.m. daily, and 4 to 10:45 p.m. on Sunday, KTHV will soon be going full time, *becomes Basic CBS Television Outlet on April 1!*

The star-spangled CBS and ABC shows below are already scheduled. Better ask your Branham man for 'availabilities NOW'!

OMNIBUS
BISHOP SHEEN
G. E. THEATRE
ALFRED HITCHCOCK PRESENTS
APPOINTMENT WITH ADVENTURE
FAMOUS FILM FESTIVAL
ROBIN HOOD
BURNS & ALLEN
GODFREY TALENT SCOUTS
DECEMBER BRIDE
STUDIO ONE
NAVY LOG
THE PHIL SILVERS SHOW
MEET MILLIE
GODFREY AND HIS FRIENDS

THE MILLIONAIRE
I'VE GOT A SECRET
U. S. STEEL HOUR
FOUR STAR PLAYHOUSE
MAMA
OUR MISS BROOKS
CRUSADER
WANTED
PERSON TO PERSON
BEAT THE CLOCK
STAGE SHOW
HONEYMOONERS
TWO FOR THE MONEY
IT'S ALWAYS JAN
DOUGLAS EDWARDS NEWS

Plus LOCAL NEWS, WEATHER, SPORTS

316,000 Watts

Channel



NOW AFFILIATED WITH CBS AND ABC



Full Affiliation on April 1

Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

Affiliated with KTHS, Little Rock
and KWKH, Shreveport

1 buy



covers 3



When it's cold outside and you'd like to create a warm feeling in three choice Western Pennsylvania markets, start burning up the wires to WJAC-TV, Johnstown. What a sizzling Hooper! WJAC-TV is:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You really put the heat on sales . . .
with the 1 buy that covers 3—



Ask your KATZ man for full details!

SPONSOR BACKSTAGE



by Joe Csida

It's not what you play, it's how you program

Four or five years ago I played a string of one-nighters as a speaker on a BMI Program Clinic tour through the West and Northwest. In my own ineloquent manner I tried to point out to the assembled station people in town after town the vast, unexplored opportunities for great, yet inexpensive, music programing. It is probably a tribute to my lack of talent as an orator that all evidences point to the fact that to this day I made only the very smallest kind of dent. If any.

The most recent documentation of my failure was a piece in the 14 November SPONSOR asking the question: "Is radio overdoing music-and-news programing?" This piece, you may recall, revealed that by far the biggest segment programing is popular music.

My ready answer to the question is the very point I tried so hard to make from the rostrum a half-decade ago. Radio isn't overdoing music; it's simply underdoing intelligent selection and imaginative usage of the available music, both recorded and transcribed.

When I made my point some four, five years ago that there was a wealth of non-top-10 material available on disks and ET's which, with a little showmanship, thought, and ingenuity, could be utilized for powerful programing, the point, I believe, had great validity. There was considerable material around. Since that time, and virtually year by year (for reasons it is unnecessary to dwell upon here) literally thousands of additional packages of recorded material have become available. And scores of new packages are being made available every week.

For ever since RCA Victor and Columbia introduced the 45 rpm and 33 1/3 rpm Extended Play and Long Play records, respectively, every record manufacturer has increased his output of packaged merchandise. Most of the major manufacturers, as a matter of fact, have set up separate divisions to handle their package output and their single record output. EP's and, especially LP's exist, or are being produced, on just about every conceivable subject and theme, featuring every variety of artist and embracing every known style of music.

Ignoring the single offerings of the record makers, and
(Please turn to page 68)

Channel 2 Means Business

in the land of ^MMilk and Honey



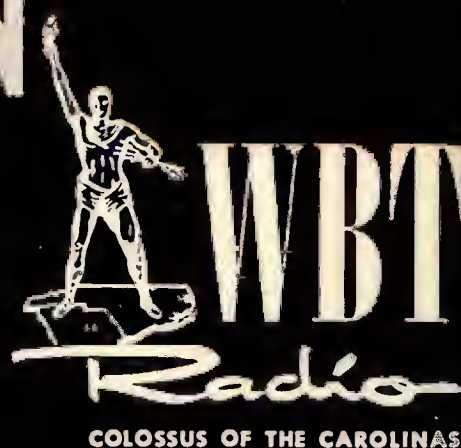
....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



HAYDN R. EVANS Gen. Mgr.
Rep. WEED TELEVISION

Yep-Bigger'n Baltimore!

ONLY ON



Sound-est investment

Only on WBT Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his

8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.



Is "marketing" the newest ad agency tool—or cliché?

THE
ADVERTISING
AGENCY IN
TRANSITION

PART TWO: Advertisers' insistence on broader marketing aid from agencies stirs controversial points of view

THE SECOND article in what SPONSOR regards as its most important series to date starts below. Researched for months, the series collates and analyzes the thinking of the men who are shaping the marketing revolution at the nation's major advertising agencies. (See also editorial page 124.)

by Ben Bodec

Is the expansion of marketing services by advertising agencies built on a sound foundation or is it destined to pass away in a few years as just another fad?

Or does this development offer the agency an opportunity to establish itself more firmly than ever as an integral force for selling goods?

These are the two basic questions yet to be resolved as the "marketing revolution" takes shape.

Agencymen are also asking such questions as: (a) Is the expansion of marketing services an assurance or a threat to the agency's economic and professional stability? (b) Is "marketing" becoming an agency tool—or cliché? (c) Will marketing upset the authority and stature of the creative, media and other traditional services in the agency?

One top management agencyman, in discussing this quandary with SPONSOR, compared the agency field's predicament to the old wheeze about holding a bear by the tail. He added this observation: "Regardless of what we may think about all the talk about the agency's widening role, we've got to bear in mind that ours is a highly competitive and opportunistic business. If we find that business judgment dictates that we conform to the client's new requisites we'll to it graciously and as



Jack Williams, C&W v.p., (right) symbolizes agencies' trend to evaluate client's marketing activities by means of direct retail contact

**Cunningham & Walsh
executive v.p. at work**

efficiently as possible."

SPONSOR has been inquiring into the change in client-agency relationship brought about by what is referred to as the "marketing revolution," the agency's reactions to this change and the part that television has played in changing marketing concepts as well as that relationship. For the purposes of this series SPONSOR surveyed a representative cross-section of top level business management, ad managers, market directors and sales managers in client organizations, agency top management and agency marketing directors. These companies and agencies represent collectively over \$500-million a year in advertising expenditures.

Before going into the findings of SPONSOR's inquiry, here's a quick link-up of the factors in this "marketing revolution":

- Business management's shift of the activity and problem center from production capacity to marketing.

- The increased frequency of new products and brands. (Example: 25% of today's grocery business derives from products developed only in recent years.)

- The rapid growth of self-service supermarkets. (They account for about 65% of all grocery and 55% of all drug product sales.)

- The emergence of television as a super-potent facility for preselling the consumer.

- Arm-in-arm, the cascade of new products, the spread of supermarkets and the impact of television have in combination so intensified competition for the manufacturer—meaning the advertiser—that he has had to sharply orient his marketing concepts, strategy and planning. Broadly speaking, he now bypasses the dealer and concentrates his sales attack on the consumer. His new focus makes the manufacturer the direct seller to the consumer.

In effect, the big grocery and drug products manufacturer says to his agency now:

"We've got new marketing approaches and concepts and we want you to assist us in those aspects with counsel and services. Of course, you'll have to shift your orientation as far as your relationship with us is concerned. We're beginning to feel that your func-

tion in general marketing counsel and services is about as important as your preparing and placing of advertising copy. So we suggest that you retool your approach and give us as much of a hand as you can in helping us solve our marketing problems.

"And we also suggest that you gear your advertising plans realistically to our total marketing budget and that your planning of any nature for us be integrated with our marketing strategy. To us you're not just an advertising agency but a general marketing services agency."

And what are the highlights of SPONSOR's observations emerging from the inquiry? Here they are under nine headings:

1. What clients expect: The die seems to be pretty well cast as far as the big advertisers are concerned. They welcome and "expect" a broader variety of marketing services. It may be because bigger companies have more complex marketing problems. And SPONSOR's collection of comments from advertisers spending \$5-million and up indicates that the pressure for expanded marketing service from these quarters is getting progressively firmer. Take, for instance, these comments:

Donald S. Frost, advertising v.p., Bristol-Myers (56% of \$8-million tv-radio budget): "It is not only extremely desirable but urgent that the agency participate in the client's overall marketing operation. The agency can't do a thoroughly efficient advertising job unless it has a full conception of such factors as product development, packaging, pricing, sales promotion and merchandising."

Henry M. Schachte, advertising v.p., Lever Bros. (68% of \$18-million budget in air media): "The big agency or little agency that's making the big impact on the client are those who have got themselves integrated to a substantial degree with the client's general marketing picture—that is, taken responsibility for everything that can help sell a product. When Lever Bros. launches a new product, it discusses all aspects of the product—the entire selling strategy—at a meeting with the agency on the product, and the result invariably is sound ideas

BBDO MARKETING DEPARTMENT PROVIDES THESE SERVICES

MARKET ANALYSIS

Development of over-all marketing strategy by determining basic consumer factors

PROMOTION PLANS, PROGRAMS

Themes designed to increase consumer sales stimulate trade activity,

TRADE SURVEYS

Drug, grocery, department stores, delicatessen, specialty shop, jewelry,

SALES PROMOTION SERVICES

Contests (consumer and trade), premiums and additional sales hypodermics

NEGRO MARKETING

Experienced specialists interpret client's marketing programs, potential

PACKAGE DESIGN

Package analysis, consultation, design services

STORE TEST OPERATION

Product testing of labeling, pricing, product display, location; traffic, sampling,

PUBLICATIONS, TRADE RELATIONS

Food, drug and department store staff presentations, newsletters, slides, booklets

TRADE GROUP PRESENTATIONS

Food, drug, department store staff studies and seminars to colleges, trade associations

SPORTS COORDINATION

Liaison for radio-tv of special sports events, testimonials, endorsements, etc.

SALES ANALYSIS

Analysis of clients' sales and distribution, competition, market service reports

from the agency on the marketing of the product. Aware of all these things, the agency's marketing plan is a lot sounder. . . . How can you create a piece of copy unless you put the end results of the various specialists that compose marketing in the right proportion to the product's needs?"

LOOK FOR THESE UPCOMING ARTICLES

PART III	WHAT AGENCIES NOW DEMAND OF ACCOUNT SUPERVISORS AND EXECUTIVES	26 DEC.
PART IV	IS THE IMPACT OF TELEVISION CHANGING MARKETING CONCEPTS	9 JAN.

(Other related articles will be announced later)



SPONSOR ESTIMATES THIS BBDO MARKETING DEPARTMENT REPRESENTS \$375,000 YEARLY PAYROLL

BBDO's marketing setup contains specialists in wide variety of product fields. In picture from left to right, seated: John Procope, Negro marketing; Charles Egan, drug marketing; Edward Hoare, Jr., grocery marketing; Lyle Purcell, v.p. in charge of marketing department; Alfred Sparks, grocery marketing; Adrian Becker, premiums, sales hypodermics; Louis Kruh, jewelry marketing. Standing: Abraham Enthoven, staff presentations; Joseph Spencer, administrative assistant

to Purcell; Paul Freyd, marketing consultant; Jim Collins, visual aids; Harold Mullen, department store marketing; Walter Moulhak, premiums, sales hypodermics; Robert MacDermott, department store marketing; Robert Olson, grocery marketing; Charles O'Rourke, drug marketing. Absent: William F. Brown, Marketing group supervisor; Wilton Haff, industrial marketing; Clarence Holte, Negro marketing; C. J. Villante sports contact; and Edward Ware, group supervisor.

Executive v.p., whose firm is in the over-\$15-million bracket (58% tv-radio): "We're in an era of ever-increasing competition and specialization. To be successful we must do everything we can to minimize our risks, to eliminate guess and put our marketing program on a semi-scientific basis. To help us, it is important that our agencies gear their functions, as well as planning, to our entire marketing 'spectrum'."

Edwin W. Ebel, v.p.-marketing, General Foods (\$26-million advertis-

ing, 54% tv-radio): "We bring the agencies in on our marketing planning because we believe they cannot give the full measure of their advertising, promotion and merchandising resourcefulness unless they're brought in on the whole picture. . . . They are in a position to produce advertising that is keyed to the marketing objectives."

However, SPONSOR encountered a number of smaller advertisers who preferred the old relationship. Said one of these: "We've done very well through the years by just letting our

agency service us with advertising. Whenever we find ourself in need of special marketing services we engage a marketing, or merchandising consultant. Good marketing or merchandising men are hard to find and I don't see how small agencies can afford on a permanent basis the quality of marketing man whom we'd take seriously."

2. Agency thinking: Most of the topline agencies have on their staff seasoned, professional marketing or
(Article continues next page)

merchandising personnel or are in the process of expanding their marketing services. The rush to hire among some agencies is greater than the availability of topflight marketing men. Most of them come from the manufacturing field, where they've served as sales manager or product manager or merchandising manager.

There's a wide variance among agencies on what constitutes marketing services and also the meaning and scope of merchandising. Suffice to say, few of the agencies in SPONSOR's fairly substantial cross-section were found to

maintain an in-depth marketing division or a large staff of merchandising men working in the field with the client's people.

SPONSOR encountered among top management agency men a disposition to talk but not to be quoted. Here are some quotes that span the range of opinion among them:

Chairman of the board whose operation is in the \$50-million-plus class (60% air media): Our agency offers marketing services to help the client's marketing director which are his to use at his discretion. As we see it, the

object of the client's bringing the agency into the marketing picture is to improve the agency's function not only on advertising but as a general aid to selling goods. The agency may not be able to handle all the marketing functions of an account but it must know how each of these functions is performed so that it can offer intelligent counsel on the client's marketing strategy and planning as well as execute an appropriate advertising campaign. Otherwise, you can function in a vacuum."

Executive vice president of an

HOW THE AGENCY CAN BEST RENDER MARKETING ASSISTANCE

Summarized from expressions obtained from advertisers by SPONSOR

Orient the agency's thinking and marketing approach to the client's broad marketing problems and goals; both in immediate and long-range terms.

Provide the type of research which will aid him in his forecasting and tell him where his growth potentials are and where he can expect to increase sales.

Include in the agency's campaign presentation a professional fabricated marketing plan, which will serve as a keystone to the advertising campaign and prove flexible to change if the need arises.

Call to the advertiser's attention the latest marketing techniques, whether they are techniques developed and applied in his particular field or, having been used in other fields, are of value to his field.

The agency's manpower should include marketing or merchandising personnel who have mature, professional backgrounds in the practical field of marketing and who have, as executives in the manufacturing or retail field, had the responsibility for building a product's sales.

Show an interest in all the processes of the client's business, including production. In other words, try to understand the dynamics of the advertiser's business so that the agency can harness its selling techniques to the advertiser's productive ability with maximum effectiveness.

agency with over \$30-million in billings (58% tv-radio): "An agency should be particularly qualified to offer sound marketing advice because it functions in wider and more diversified fields than the client, and it encounters data on marketing situation that should be of value to the client. We look upon the expansion of the agency's services in marketing as a challenge and an opportunity, but we have yet to determine how widely we can spread ourselves in marketing manpower and service until the questions of agency cost and compensation have been resolved."

Partner in a \$10-million class agency (about 65% in air media): "It is as important to keep a client sold on the agency's over-all sales plan as on the advertising plan. Hence the expanding importance of the marketing or merchandising executive in the agency—at least in ours. These days you, as an agency, must have a direct line of contact to the marketing or sales director of an account as well as the ad manager."

President of an agency in the \$15- to \$20-million range (30% tv-radio): "The talk about marketing and the agency's responsibilities to the client for a lot more of it have the earmarks of somebody selling a new glamor baby. Anybody who is a sound advertising man in approach has to be a basically good marketing man, and you can't isolate the two. We've always been an active merchandising agency and a successful one, but we're going to stay within our depth. When an agency undertakes to offer general marketing counsel or service, it's taking on a big load, and, in my opinion, a very precarious one. I'd rather create good advertising and build sales by merchandising that advertising properly."

3. Role of tv: The impact of television as a preselling instrument has influenced the thinking and structure of today's marketing strategy and tactics. Television has produced a new element of flexibility—an emotional interest and reaction—which is causing the advertiser to revise periodically his concept of the relation of the medium to his entire marketing planning. For instance, he has found out that the merchandising value of his product to the dealer is greatly enhanced by a television campaign and

(Please turn to page 110)



TELEVISION

TV IMPACT AT THE PRICE OF RADIO

That's what you get, says KWKH's Henry Clay, when you put sound track of tv commercial on radio

Radio can achieve virtually the same impact as television at a much lower cost—if advertisers use the same sound track for both their radio and tv commercials. That's the thesis of Henry B. Clay, executive vice president and general manager of KWKH, Shreveport, La. He calls his concept "radiovision." Says Clay: "When the listener hears the message, his mind recreates and visualizes what he's seen on television." In addition to tv advertisers who want to extend their impact to radio at low cost, Clay feels radiovision should figure in the thinking of (1) the advertiser now in radio and (2) the advertiser-to-be. The current radio advertiser can create tv commercials "that will be recognizable immediately to viewers who are also listeners." The advertiser with a low budget who is about to start using radio can build a commercial readily convertible to tv when he's able to afford it. In fact, says Clay, the new radio advertiser might do well to work out his visual message in advance. ★ ★ ★

RADIOVISION





Miss Universe of 1955 Miriam Stevenson, is shown (big picture) relaxing after day wh includes two tv shows on WIS-TV, Columbia. She trained for weeks to learn tv under WISV Dixon Lovvorn (with h in top picture). Besi the work there are some light moments a in picture (middle) with Tom Cureton and Charlie Roman. Amo most important activi s

MISS UNIVERSE

for Miriam is work clients. She's shown (bottom picture) with Robert H. Lovvorn, president of Calhoun Life, who is seated on right. They're plannin sales meeting with dis supervisors. Miriam also works closely wit Calhoun's agency, Br Graham and Hamby, d with William Hancock, Buick dealer who is a sponsor. Miriam's all-y visit to Hancock showin helped draw capacity

Beauty, brains...what a combination

Beauty contest winners are proving able as tv performers and merchand

Miss America of 1955, Lee Meriwether, adds a woman's touch to "Today," doing everything from news and weather to interviews. She's in on football predictions fun (bottom picture farthest left). She interviews J. Fred McGee (center) and gets inside "Today" studio for sidewalk interviews.

MISS AMERICA

(right). Lee is available to "Today" clients for appearances at conventions and other merchandising activity, depending on her schedule. Among recent trips she has made from New York headquarters of "Today" were to Chicago where she was hostess at National Association of Food Chain Stores convention and to Hollywood, Fla., where she attended air conditioning convention.



used to be that all a girl needed to win a beauty contest was the right talent and a bathing suit. But with the emphasis on brains and ability as well as beauty which emerged in the Miss America requirements and in the newer Miss Universe competition, beauty contests today are an ideal source of feminine talent for television. The two organizations which recognized this most recently—and almost simultaneously—are WIS-TV, Columbia, S. C., and NBC TV. WIS-TV has Miss Universe of 1955, Miriam Stevenson, this fall to do two daily shows as well as appearances. NBC TV recruited Miss America of 1955, Lee Meriwether, a regular member of the cast of *Today*. The pictures above reflect the hard work these girls are putting into their new tv careers. They're also a reminder to advertisers when it comes to hiring talent who can be merchandised to a client's trade. Talent beats the value of a beautiful girl—with brains.

The TOP 20 air agencies

Total tv-radio billings among top 20 increased \$86 million in 1955

by Evelyn Konrad

During the calendar year 1955 the top 20 air media agencies will account for more than \$673 million in radio and television billings, according to SPONSOR's third annual survey of agencies. This \$86 million increase over the 1954 total of \$587 million is accounted for predominantly by television's continued growth.

Here are some of the highlights of the hectic year past: The most spectacular increase in air media billings was made by McCann-Erickson, with \$14 million more in radio-tv than during 1954 and by Ted Bates which also had a \$14 million increase in air billings; K&E follows close behind with \$13.5 million over 1954 radio-tv billings. This year again Dancer-Fitzgerald-Sample remains the largest radio agency, but the margin between D-F-S and radio billings of other major agencies has narrowed. Interesting too is the fact that the proportion between tv and radio at D-F-S has virtually reversed itself this year, from \$12 million in tv and \$18 million in radio in 1954, to \$19 million in tv and \$13 million in radio in 1955.

Trends emerging from SPONSOR's survey are mostly a continuation of developments taking shape two years or more ago:

- The air media continue to take up an ever-increasing proportion of total agency billing, even in the face of generally substantial rises in over-all billings within these agencies.

- There's been an over-all decline in radio billings among the big shops, which is more than offset by the tremendous growth of tv.

- Radio billings continue to derive principally from spot, whereas network accounts for the bigger chunk of tv billings.

While 1955 has been a big year for account switches, many of these changes do not show up in the 1955 billings chart. For example, some \$15 million out of close to \$40 million in new McCann-Erickson billings (the

Coca-Cola account), won't actually be in the shop until spring 1956, although the agency change has been announced.

Another recent change will affect Biow-Beirn-Toigo billings in 1956: The agency has lost the \$8 million Pepsi-Cola account. At SPONSOR's presstime, Pepsi-Cola had not yet announced its new agency.

Here's a breakdown on top agency billings in 1955:

1. Y&R: radio-tv billings, \$72 million; tv, \$60 million; radio, \$12 million; radio-tv share of over-all billings, 40%.

During 1955, Y&R had 73 different tv shows sponsored by its clients either on network or locally, 23 different radio shows. The agency's major tv clients were Borden, General Electric, General Foods and P&G. On network tv, Y&R had eight quarter-hour shows,

1955: THE TOP 20 AIR MEDIA AGENCIES

Rank now	Rank 1954	Agency	Tv 1955 (millions)	Radio 1955 (millions)	Tv-radio total 1955	% air in of total 1955	Tv 1954
1	1	Y&R	\$60	\$12	\$72	40	
2	2	BBDO	\$49.5	\$10.5	\$60	40	
2	4	McCANN-ERICKSON	\$49.5	\$10.5	\$60	38	
4	5	B&B	\$41.5	\$ 8	\$49.5	55	
5	3	JWT**	\$39	\$ 8	\$47	27	
6	6	BURNETT	\$36.3	\$ 5.8	\$42.1	60	
7	10	BATES	\$35	\$ 7	\$42	70	
8	12	K&E	\$29	\$ 5	\$34	57	
9	8	DFS	\$19	\$13	\$32	60	
10	9	ESTY	\$28	\$ 3	\$31	60	
11	7	BIOW-BEIRN-TOIGO	\$25	\$ 5	\$30	68	
12	11	COMPTON	\$20.2	\$ 4.1	\$24.3	53	
13	15	AYER	\$16	\$ 7	\$23	25	
14	13	FCB	\$14	\$ 7.5	\$21.5	27	
15	13	LENNEN & NEWELL	\$16	\$ 4	\$20	50	
16	19	D'ARCY	\$14.5	\$ 5	\$19.5	36	
17	17	C&W**	\$15	\$ 4	\$19	46	
18	18	SSCB	\$14.5	\$ 3.3	\$17.8	54	
19	20	MAXON	\$13.5	\$ 1	\$14.5	48	
20	16	KUDNER	\$11.5	\$ 2.5	\$14	23	

*Including International. **Estimate based on account activity. At other 18 agencies, top management released or confirmed figures in above chart.

34 half-hour shows, eight one-hour shows. On radio, 11 quarter-hour shows, two half-hour shows.

Y&R is the undisputed Number One agency both in air media and over-all billings.

2. **BBDO**: radio-tv billings, \$60 million; tv, \$19.5 million; radio, \$10.5 million; radio-tv share of over-all billings, 40%.

This agency had 109 active radio accounts, 100 active tv accounts during 1955, four network radio shows, 17 network tv shows, 105 spot radio accounts, 93 spot tv accounts. Its big network radio buy for the year was Walter Winchell on MBS for TWA.

2. **McCann-Erickson**: radio-tv billings, \$60 million; tv, \$19.5 million; radio, \$10.5 million; radio-tv share of over-all billings, 38%.

This agency got four major accounts

in 1955, although one of these won't actually bill through the agency until spring 1956: Coca-Cola, \$15 million; Westinghouse consumer and lamp divisions, \$5 million; Bulova, \$6 million; Swift & Co., \$7 million.

It is estimated within the trade that this agency is one of the three likely to hit \$200 million over-all billings in 1956. The agency's air media billings are expected to hit an estimated \$75 million next year.

(The fact that BBDO and McCann-Erickson's radio and tv billings for 1955 are identical is sheer coincidence. In the case of these two agencies as in the case of 18 out of the 20 in the chart, SPONSOR obtained 1955 estimates from top management within each agency. Neither agency knew the billings of the other before stating its own 1955 billings.)

1. **Benton & Bowles**: radio-tv billings, \$19.5 million; tv, \$11.5 million; radio, \$8 million; radio-tv share of over-all billings, 55%.

This agency acquired \$18 million in new billing during the past year: Studebaker, \$11.5 million; Florida Citrus Commission, \$3.5 million; S. C. Johnson, \$1 million.

5. **J. Walter Thompson**: radio-tv billings, \$47 million; tv, \$39 million; radio, \$8 million; radio-tv share of over-all billings, 27%.

This agency, long-time Number One, relinquished its supremacy in over-all billings to Y&R, through loss of some \$21 million during the past year, including these accounts: Ballantine, Swift, Florida Citrus, Parker Pen.

6. **Leo Burnett**: radio-tv, \$12.1 million; tv, \$36.3 million; radio, \$5.8 million.
(Please turn to page 115)

1953-54: FOR COMPARISON, STANDINGS IN PAST SURVEYS

Rank 1953	Agency	Tv 1954 (millions)	Radio 1954 (millions)	Tv-radio total 1954	Tv-radio total 1953	% air is of total 1954	% air is of total 1953	Total billings 1954 (millions)	Total billings 1953 (millions)
2	Y&R	\$50	\$14	\$64	\$48	40	31	\$160*	\$140*
1	BBDO	\$46	\$13	\$59	\$49.5	40	36	\$149	\$137
3	JWT**	\$38	\$12	\$50	\$39	27	24	\$185*	\$161*
10	McCANN-ERICKSON	\$35†	\$11†	\$46	\$22.5	35	22	\$131*	\$103*
4	B&B	\$30	\$ 7.5	\$37.5	\$36	55	60	\$ 68	\$ 60
9	BURNETT	\$27.6	\$ 6.2	\$33.8	\$24	64	56	\$ 53	\$ 43
5	BLOW	\$27.8	\$ 5.6	\$33.4	\$28	70	55	\$ 48	\$ 51
5	D-F-S	\$12	\$18	\$30	\$28	39	55	\$ 51	\$ 51
7	ESTY	\$26	\$ 3	\$29	\$27	65	60	\$ 45	\$ 45
8	BATES	\$22	\$ 6	\$28	\$25	62	61	\$ 45	\$ 41
15	COMPTON	\$16.8	\$ 5.5	\$22.3	\$15	54	43	\$ 41.4	\$ 35
13	K&E	\$13	\$ 7.5	\$20.5	\$16	41	40	\$ 50	\$ 40
12	LENNEN & NEWELL	\$16	\$ 4	\$20	\$18	57	55	\$ 35	\$ 33
11	FC&B	\$12	\$ 8	\$20	\$19.2	24	25	\$ 82	\$ 77
	AYER	\$12	\$ 6	\$18	—	21	—	\$ 87	\$ 83
13	KUDNER	\$15.5	\$ 2	\$17.5	\$16	39	36	\$ 45	\$ 44
17	C&W	\$12	\$ 4	\$16	\$13	42	37	\$ 38	\$ 35
17	SSCB	\$12	\$ 3	\$15	\$13	50	50	\$ 30	\$ 26
	D'ARCY	\$ 9	\$ 5	\$14	—	28	—	\$ 50	\$ 46
16	MAXON	\$ 9.5	\$ 3.5	\$13	\$14	37	40	\$ 35	\$ 35

ing international. **Estimate based on account activity.
†Indicate agency was not among top 20 for 1953.

†Breakdown between tv and radio is SPONSOR estimate. Total air billings come from McCann-Erickson.

Radio-and-giveaways: "world's fastest, cheapest" sales tool

That's Ray Morgan's opinion and his experience with "giving to get" dates back four decades. His first radio giveaway customer: Norma Shearer

Raymond R. Morgan, president of the Hollywood agency bearing his name, has achieved giveaway results like these in radio: 4,500,000 box tops in a few years for White King soap in an area of only 7,000,000 families; 600,000 unwinding bands in a recent offer for Folger's coffee. The article at right expressing Morgan's vehement faith in radio is adopted from a recent speech at NARTB's San Francisco meeting.

I was born up in the gold country, near a little town called Sonora, Cal. The main street was three blocks long and on it were 37 saloons. I think that must have been where Alcoholics Anonymous came from. Because there were plenty of alcoholics, and most of them were certainly anonymous.

In this little rough and tumble foothill town, I learned two lessons that have helped me sell many millions of dollars of radio time—and helped advertisers use this time with great profit to themselves. I would like to tell you about them.

When I was about eight or nine years old I had to go to work. So I sold the *Saturday Evening Post*. A

Post sold for a nickel. It cost me 3c. So I made 2c a copy.

Now I didn't *want* to work, any more than any other youngster wants to work. It was no fun trudging through the mud and snow trying to sell magazines.

But the Curtis Publishing Co. built its circulation by having boys sell their magazines, copy by copy, from door to door—from saloon to saloon. And they did this by offering the boys prizes! Toy steam engines, magic lanterns, magnifying glasses.

One month I did particularly well, and what do you suppose they unloaded off the Sierra Railroad for me? A shetland pony! The point is, Curtis sold magazines by giving away ponies!

They made young boys who are all notoriously lazy, into hustlers and rustlers, by giving them a plus inducement to get them into action and keep them going.

About 1911 I got the agency for the Ford car. I was about 15 years old. Still in Sonora.

Price of the Ford Touring Car was \$685, 15% commission to me. No self-starters. You had to crank the things. And if you didn't shove the spark lever back, it kicked back and broke your arm. Tail light was a kerosene lantern. Headlights burned gas made by water dripping over carbide in a contraption hooked on the car's side. A hand throttle but no gas foot feed. Tires blew out every 50 miles or so and had to be pumped up by hand.

I thought I was some salesman because I had been a whiz selling the *Saturday Evening Post*. But I couldn't seem to sell a Ford. I gave demon-

"Queen for a Day" is one of many shows Morgan has created. (L. to r.) Nicholas Keesely, Lennen & Newell v.p.; Miss Hawaii of 1954; Ray Morgan; Jack Bailey, m.c. of "Queen"



SPONSOR

stration after demonstration. I canvassed prospect after prospect. My nerve was wearing out. And my Ford was wearing out.

One day I had a farmer with a pencil in his hand, about to sign the contract. My first Ford sale! But he backed away from it. All of a sudden I got a bright idea. I said to him, "Have you and your wife ever been to the city?" Up there in the tall timber, people called San Francisco, "The City."

I don't have to tell you the rest of the story. But in a few years in this little mountain county I was selling 300 Fords a year. The point is, the best way to get something is to give something. The lure of a trip to the city sold many Ford cars, gave many people happiness, made me many dollars and much success.

Years went by. A war was fought and won. I found myself sales manager for a gasoline company. A little company in Long Beach called the Macmillan Petroleum Co., and its fondest dream was to sell 8,000 gallons of gasoline a day, through 200 stations.

Obviously, there is some competition in the gasoline business—and some sizable companies such as Standard and Shell—and an equally fond dream of theirs is to keep any little company from selling 8,000 gallons a day. Or eight gallons for that matter.

Anyway, there was a radio station in Beverly Hills, located in a back room of a furniture store owned by one E. J. Krause. He called the station KEJK. We bought the radio station and moved it over in back of a gas station and changed the call letters to KMPC. The MPC came from Macmillan Petroleum Co. I never did know where the K's on radio stations came from.

At this early date, no one had ever thought of selling radio time. We just wanted to talk about our gasoline. And *that we did*. Not only half an hour a *week*—or 15 minutes a *day*. We were on the air for Macmillan Gasoline 16 hours a day. And our radio station and towers were part of our swell new service station across from the Beverly Wilshire Hotel.

On opening day we sold 200 gallons of gasoline. After three months on the air, 16 hours a day for our product, our gallonage was—200 gallons a day.

Obviously there was little power in adjectives to sell gasoline.

So, one evening we went on the air and offered a budget book. All you

7 TIPS FROM RAY MORGAN ON USING RADIO

1. Don't let ratings fool you. I'd rather talk to 100 people and sell 10 than talk to a million people and end up selling to none of them.
2. It's the commercial on the show that sells or doesn't. There's no point to buying a \$10,000 show when the commercials are written by a \$10 a week hack.
3. I'd rather reach four people out of every 100 every day than 10 people out of every 100 once a week.
4. When you sell on radio sell hard and sell straight. No salesman ever came out of a grocery store with an order by singing a jingle or "entertaining" the grocer.
5. Nobody ever heard a watt. Nobody ever heard a radio station. The listener hears the program and may hear the commercial that's on it.
6. To get something, give something. If you are going to offer a premium, look for the concealed value. A can opener sounds like a dime no matter if it's worth \$5.
7. Be patient. Look at years instead of weeks or months. Once you start something on radio, never, never stop. If you can't stick, don't start or you'll lose your shirt.

had to do to get it was to drive in and ask for it. It was a simple little book. It only cost a few cents.

Inside of five minutes a long Isotta Fraschini wheeled into the station, bought 20 gallons of gasoline. It was Norma Shearer. She had come in for a budget book.

At the end of 30 days, our gallonage was 2,000 gallons a day, in one station. We then put our attendants out in the neighborhood, calling house to house and giving away coupons good for two gallons of gasoline. We used radio to tell people about these coupons and to bring them to our station.

People came in by the hundreds. Nobody ever said, "Put in two gallons." They said "put in five—or 10—or—fill her up."

The point is—the best way to get something is to give something. The Bible says it is more blessed to give than to receive. It says also, "Cast your bread on the waters and it will return twofold."

All right. What has all this got to do with making radio sell—at a profit. Just this. Radio offers the *fastest, cheapest, surest* way of inducing peo-

ple to buy merchandise the world has ever known. This, providing you have (1) the right *angle*, (2) the right *offer* and (3) the right *copy*. I exclude television from this statement because it's too new a medium to accurately appraise as yet.

What do we mean by right offer? Well, when President Roosevelt was alive, Mrs. Roosevelt Eleanor got a bill put through congress which permitted a book of any size to be sent through the mail anywhere for just one penny postage. You could mail a 20-pound volume from here to Honolulu for a penny postage, if you wanted to.

We found a *dictionary* for a dime. A good big book. Bound in Fabrikoid. With colored maps, and the name "Webster" in gold on the cover. We bought a 100-word announcement from Ed Franklin up at KJBS offering this dictionary for a dime and the unwinding band from a tin of Folger's Coffee. Next day we got 700 letters. And 700 unwinding bands.

We quickly added other stations and it wasn't long until we were buying a carload of dictionaries a week. And
(Please turn to page 113)

PART FOUR
OF SIX PARTS

Said the tv rep to the radio rep:

"So you think you've got headaches!"

Then, as they talked, it turned out they had many migraines in common

If there is any resemblance between the two characters portrayed in the story below and any persons living or dead, it is purely coincidental. If there is any resemblance between the topics discussed and the actual headaches of station representatives, it is purely deliberate. There are few headaches like a business headache and no headache like your own. But the station rep, as the dialogue brings out, has a peculiar migraine syndrome. While he is first and foremost a salesman, his job, in the best sense, involves service to two groups: customer (the agency) and client (the station). And he sometimes gets the frustrated feeling that neither—especially the agency—permits him to do the best job he can. On top of this, his client is often affiliated with a network, which he must sell against (though it creates adjacencies for him), and his customer is linked to an advertiser, who must be both satisfied and pacified. No wonder, as this fourth story in SPONSOR's series on "Advertising Headaches" shows, his temples sometimes throb like a runaway jackhammer.

by Alfred J. Jaffe

One day recently a tv rep met a radio rep on Madison Ave.

After exchanging the customary greetings, the tv rep asked the radio rep, "How's business?"

The radio rep moaned.

"It's enough to make you want to give it up," he said. "Nobody seems to understand spot radio. Nobody seems to recommend it any more. The timebuyer won't go to bat for it. He says everybody and his cousin wants it. The dealer wants it. So the client wants it. So the account executive wants it. So the timebuyer wants it. Everybody wants glamor and nobody is interested in a bread and butter buy that can't do anything but sell goods at a low price."

"Uh-huh," said the tv rep. "And how's business?"

"And not only that," the radio rep went on. "How the hell can you sell spot radio against those damn network spot carriers? You can't compete

against those prices. I go to a timebuyer and I show him some good availabilities. So he says what's the rate as if he didn't know. And I say \$50 per. Then he comes back at me and says he can buy the station with a spot carrier for \$15."

"Yeah," nodded the tv rep sympathetically. "that makes it rough."

"Sure," said the radio rep. "I can tell him that I've got buys that come down to a lower cost-per-1,000. And I can tell him that I've got a personality on my station who can sell anything from vacuum cleaners to toothpaste by just saying boo. He just tells 'em, 'It's a good product. Take my word for it.' And you know what the listener does? He runs right out and buys it. But that \$50 versus \$15 has got a bad sound."

"I know what you mean," said the tv rep. "But how's business?" he persisted.

"Terrific!" said the radio rep. "You

know a lot of our stations are sold out in the morning? It's tighter than a stubborn oyster in September."

At 51st St. the tv rep cheerily flagged down a timebuyer he knew well. They chatted a few moments about the timebuyer's hobby, photography. As they parted, the tv rep slapped the timebuyer on the back and said, "So long, pal."

"You think you got headaches?" the tv rep said to the radio rep. "Now you take that guy. I do a slow burn inside now every time I see him. Let me tell you what happened recently. His account has a big announcement schedule on one of my stations. Every time I used to see him, he'd asked me if anything good had opened up so he could switch one of his late evening announcements to "A" time. Now, wouldn't I tell him if I had anything good, a big account like that? Anyway, a couple of months ago, somebody canceled a 20-second slot next to *Lucy*."

"Switched to spot radio?" the radio rep asked hopefully.

"First thing I do," the tv rep continued. "is call this guy up and tell him I'm handing him the spot on a silver platter. (And I have to buy *him* Christmas presents.) So he tells me to hang on to it and not to breathe a word about it. He's got to check the account man because it means more money. It's just routine, of course, he says. Can you imagine that? A timebuyer having to get an okay on a spot next to *Lucy*?"

"I'm getting hungry," said the ra-



Reps, often in dark about an advertiser's strategy, feel they can't do a good job in sifting the best air availabilities

dio rep. "How about Toots Shor's?"

"Okay." They turned down 52nd St. "So I said I'd hang on but please, please, get an answer quick. That spot is money in the bank, you know."

"I don't know," said the radio rep. "I don't watch *Lucy* so much any more. It's the same old thing. I bet a lot of people are getting tired of it. Did I show you the latest radio sets-in-use figures for . . ."

"This is Monday morning at 11:00 a.m.," the tv rep went on. "I figured if I don't get an answer by noon, something's wrong. I didn't, so I called back. The guy's not in. At two o'clock, I called again. He's at a meeting. What do these agency guys do at all these meetings, anyway? I finally catch him at four and he tells me the account man is out showing the client the town. When I ask him how long it's going to take to get an okay, he asks what's the hurry, the guy still in there still has 30 days to go. So I tell him—in a nice way, of course—that he's not the only advertiser in the world and there are plenty of timebuyers who would give their right arm for that spot. . . ."

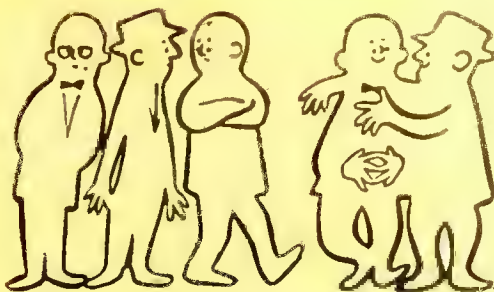
"Do you really think *Lucy* is such a wonderful show?" asked the radio rep. "I . . ."

". . . Naturally, he comes back at me with, 'Well, you're not the only station in the world and look at all the money the account is spending.' I get the point and hang up. Well, would you believe it, that an okay didn't come in for two and a half weeks. He tells me they had to go to the account and get a little extra money to buy in "A" time in that market. Extra money. I could just about buy you a lunch for that extra money. As a matter of fact, I think I will." the tv rep finished as they went into Toots Shor's.

The radio rep protested mildly.

"Oh, hell," said the tv rep, "it's on the expense account." As they walked to the bar the tv rep said, "There's

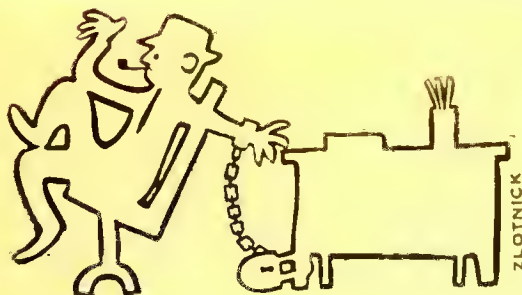
(Please turn to page 93)



Reps complain they don't always get a fair crack at new business, say some timebuyers keep on using same stations over and over



Timebuyers resent reps going over their heads, but, reps say, this sensitivity isn't found among buyers of print media



Chaining timebuyers to desks doesn't give them a chance to travel and get first hand data about market differences, reps say

ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

- I. Timebuyers31 October
- II. Account executives14 November
- III. Ad managers.....28 November
- IV. Representativesthis issue
- V. Radio-tv directors.....26 December
- VI. Station executives.....9 January

Program-Product Ads: Goodman's Noodles merchandises *Long John Silver* in ads featuring products, show premiums (top); Franz Butler-Nut Bread uses theme of "Fun To Reduce" film show and tune-in plugs to sell energy values of its bread products; Domino Cigarettes uses endorsement from syndicated star Eddy Arnold in print.



How film sponsors promote their shows

Effectiveness of syndicated film series is boosted as much as one-third, distributors say, when advertiser backs films with promotion drives

National or regional advertisers who sign for multi-market campaigns with a syndicated film series often develop a cold, glassy stare when someone suggests an extra budget to back the show with a big merchandising or promotion campaign.

With what seems to be crystal-clear logic, the advertiser is likely to ask "Why can't the program do a job without extra help? Why should I have to advertise my advertising?"

As SPONSOR found by an extensive checkup among leading program buyers and top film distributors, the answer seems to be this:

The additional expenditure is well worth it in terms of larger audiences, higher sponsor identification and stepped-up product sales.

Here's how two film industry executives expressed themselves.

"Even the best film show can get lost in the television shuffle of dozens of weekly programs today unless the advertiser makes every effort to keep the show, and the products he sells on it, constantly before the viewing public through program promotion," said M. J. Rifkin, sales v.p. of Ziv Television Programs.

"A close examination of the practices of top film advertisers tells the best story," added Television Programs of America's v.p. Michael M. Sillerman. "Successful advertisers are convinced that a great deal of the magic in the medium evolves from thorough and continuing merchandising."

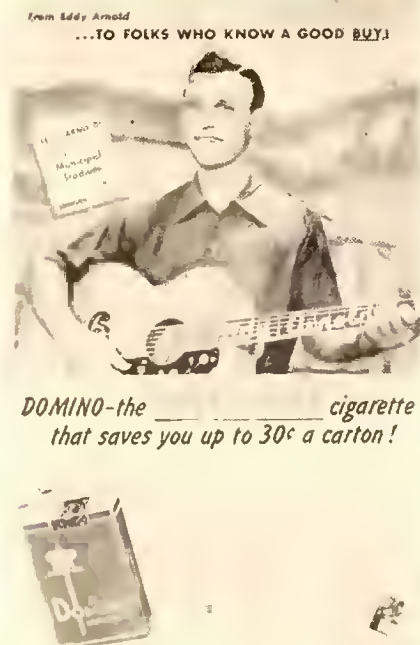
With few variations, you'll hear the same basic advice urged sincerely

throughout the syndicated film industry. And with good reason. The consensus of film industryites queried by SPONSOR boils down to this: the film program advertiser who lets his show exist in a promotional or merchandising vacuum, once it's on the air, is cutting its potential effectiveness by as much as one-third.

Basic aids: Where does a non-network advertiser look for assistance in backstopping a film show?

The best answer is the simplest: check with the firm that sold you the show. (See also box at right.)

Personality creation: Susie cartoon character created to give new sponsor identification with rerun of *Private Secretary* aided TPA in landing tv sale. First run of show is continuing at network level for American Tobacco, hence retitling of show.



Almost every syndicator who's got a new or rerun program series for sale has an extensive line-up of promotional aids a sponsor can use.

Usually, there's a basic promotion kit which contains detailed advice for in-advance promotion (advance mailings, on-the-air teasers, billboards, use of company promotional media, etc.), and the outline of a running promotional campaign good for the duration of the show's cycle. In addition, there are prepared publicity releases, photos, ad mats for tune-in reminders in newspapers, and suggested point-of-sale materials.

"Just these basic promotion aids alone," said Official Films' John Newman, "make an advertiser's program compete promotionally with all but the biggest national program offerings."

Such stock promotion kits are a feature of shows offered by top-rank film distributors like, alphabetically, ABC Film Syndication, CBS Television Film Sales, Flamingo Films, Guild Films, MCA TV Ltd., NBC Film Division, National Telefilm Associates, Official Films, Screen Gems, Television Programs of America, U.M.&M., and Ziv Television Programs.

But, under the competitive pressures of today's telefilm industry, such basic promotion kits—to be used jointly by sponsor, agency and outlets—are only the beginning of promotional hoopla for today's syndicated film shows.

Topical tie-in: Promotion Director Leo Gutman of Ziv Tv Programs shows off barrage of promotional aids, store posters, car cards, etc. available to sponsors of telefilm *Highway Patrol* series. Show's strong safety slant makes it possible for sponsors, such as Ballantine, Carnation, Kroger and others to tie in with traffic safety campaigns.

Four steps to take in promoting a syndicated film show

1. **Basic kits:** Syndicators generally make available to advertisers a promotion kit containing samples of special display material, outline for a running promotion campaign, and publicity material. Kit can usually be used as is, or adapted easily to sponsor's promotion campaign.
2. **Tie-in merchandise:** Advertisers can often obtain at cost special merchandise items tied in with the show, such as Western hats, ship models, parlor games, etc. These can be used as self-liquidating premiums, prizes in contests, giveaways at point of sale, or other outlets.
3. **Star values:** Stars of syndicated shows are often available, at nominal costs, to make "customized" commercials on film for national, regional or local clients to boost sponsor identification. Also, many stars are available, again at modest cost, to make special personal appearances.
4. **Timely promotions:** With a little ingenuity, syndicated shows can be tied into local community, civic or charitable campaign. For example, a show featuring Navy activities could tie in with a local Navy recruiting drive, a show stressing highway safety can be tied to "Safe Driving" campaigns. Sometimes, telefilm stars appear in current feature movies, and promotions are possible with local theaters, tv stations, newspapers.

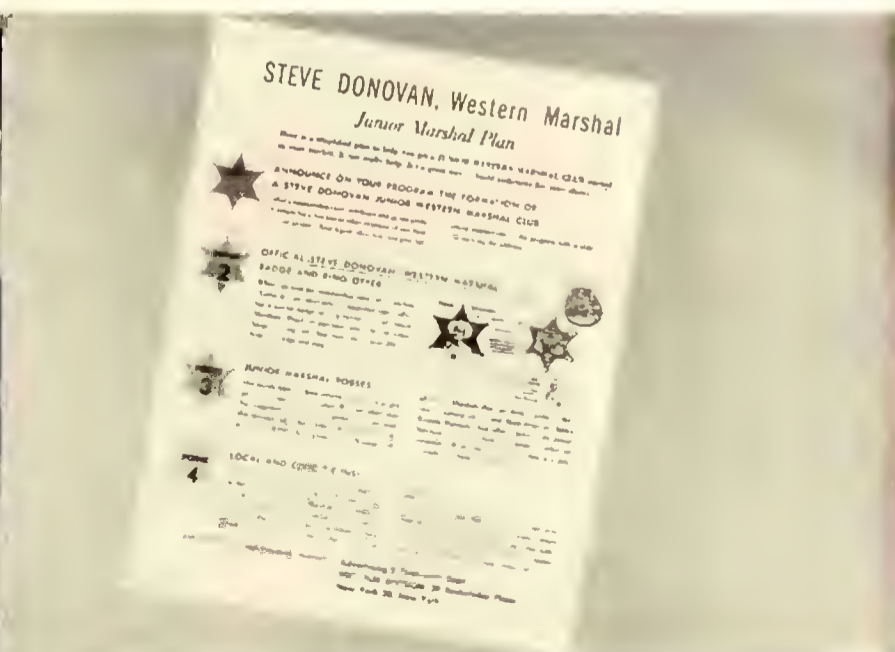
Special gimmicks: There are an endless variety of gimmick promotions, often pretested, available to film program advertisers from distributors. Here's a quick round-up that will show the range.

• **Franchised merchandise:** Ever since the radio days of *Tom Mix*, program producers have been quick to realize the value of tie-in deals with everything from sweatshirts and toy guns to do-it-yourself kits and parlor

games. Often, they are an important source of extra revenue to the producer, enabling him to keep his show costs down. But, more importantly, they offer promotional opportunities to the sponsor, since most of the merchandise is available to the advertiser at reduced prices through the film distributor.

Sometimes, the merchandise available for a tie-in promotion has, in effect, (Please turn to page 102)

Kid's club: Juvenile-slanted telefilms offer many promotional opportunities to spot tv advertisers, such as *Steve Donovan, Junior Western Marshal Club* plan outlined below. The show, from NBC Film Division, can be used as springboard for club campaign in which moppet viewers mail in boxtops for club badge or ring. Followup campaign of club meetings, civic activities, tie-ins with police authorities are also in club plan.





Big gamble taken by supermarket Bill Harris, president (left), and J. J. Earnhardt, ad manager, in using live symphonic tv show

to sell soap and cereals has had big payoff in increased store sales, gratitude of cultural interests. Show has popularized classics.

Who ever heard of a symphony selling for a supermarket?

**Charlotte's Harris food chain spends
\$1,300 weekly to produce a live, long-hair
music show on tv that's doubled sales**

A decade ago, Charles Luckman, then president of giant Lever Brothers, laid down what has since been generally regarded as one of the basic, unbreakable rules of radio-tv advertising.

Said Luckman: "You can't sell soap with a symphony."

But, in Charlotte, N. C., a local firm, Harris Supermarkets, is busily proving once again that making advertising rules is tricky business.

Not only does Harris sell everything from soap to sausages with the aid of symphonic music, it sells them on television, where serious music is regarded as one of the most un-visual program ingredients in the book.

The selling takes place once a week, on Charlotte's WBTV, where Harris sponsors a half-hour symphony concert featuring the live 30-piece Charlotte Symphony under the direction of Dr. James Christian Pfhol (see cut on opposite page). Weekly program costs: about \$1,300.

A waste of time? Hardly.

Reports Charlie Kincaid, of the Kincaid-Chandlee ad agency that handles the Harris account:

"Acceptance of the program by the

SPONSOR



Production ingenuity of WBTV staffers and Charlotte's pride in local symphony group have made weekly live video show for Harris

food chain the top local tv attraction on station. Here, Dr. James Christian Pffol leads the 30-piece orchestra in rehearsal at studio.

tv public has been tremendous. September TelePulse rating for the show was 47.5—which means that it is one of the highest-rated locally produced shows in the nation."

But even an enthusiastic tv following, however large, is meaningless to an advertiser unless the program can produce sales. Again, the program, known as *Carolina Hour*, rates in the upper brackets.

Here, as rounded up by tv-minded Kincaid, the young and dynamic president of the ad agency, are some of the results achieved with the program series:

- A single 20-second announcement on the show boosted the sale of Swift and Hormel hams to 14,000 pounds in one week. Top figure for a newspaper-centered campaign previously had been 8,000 pounds weekly.
- J. J. Earnhardt, secretary and treasurer of the Harris chain who directs the firm's advertising, decided recently to test the show's pull with a specialty item—a tv table. In just one week, the chain of four stores sold 900 tables, the entire supply.
- New products in the Harris stores have been lifted from obscurity over-

night to the strains of Beethoven and Bartok. A new starch, Kleeer Blu, was at the bottom of the list of products of its type in sales. After being featured on the classical-music tv show a few times, it bounced, according to Earnhardt, so high that it "now beats all other brands of starch put together!"

- In Charlotte, where fried chicken is one of the culinary specialties of most homes, fryers had been selling consistently at 8,000 per week. Once, during a special newspaper drive, the sale had jumped to 12,000 chickens weekly. Then came a single tv com-

mercial in *Carolina Hour*. Result: 15,000 chickens were sold the following week. In terms of pounds, fryers jumped from 26,000 to 33,000 pounds.

- Ice cream has been given a big sales boost by the show. According to adman Kincaid: "Never before had the stores moved any quantity approaching the \$10,000 worth they sold the week following a *Carolina Hour* plug. Now they are in the 35,000-gallon bracket with Borden's."

Offbeat start: The success of the show has been attributed to many (Please turn to page 92)

At planning session for "Carolina Hour": Gil Stamper, announcer; Ester Waltenburger, Charlotte Symphony manager; Tom Cookerly, WBTV a.e.; Charles Kincaid, president, Kincaid-Chandless Advertising; Bob Rierson, WBTV production supervisor; Dr. James Pffol, conductor; Kenneth Fredwell Jr., WBTV v.p., programs and p.r.; Bob Mellon, producer.



Bill Smith, who wrote the article below, knows talent from two strategic vantage points: For many years he was talent reporter and editor of The Billboard, and currently he represents talent and takes an occasional flyer as a small investor in Broadway plays (this month he's casting a musical comedy). It's Bill's belief that advertisers can do something about the high cost of tv talent if they themselves take an active role in the search for new—hence inexpensive—talent. Bill ought to be money-conscious. He doubled as a stock market expert and theater columnist at one point in his career.

Are you neglecting talent research?

Maybe there's no reliable formula for creating a star, but here are some of the ways to find the kind of performers you want

To throw an old saw at you: "Nothing succeeds like success." Today you'd like a Jackie Gleason to sell your product; or a George Gobel; or an Ed Sullivan—or take your choice of any of the top-rated people.

A few short years ago if the Gleasons, Gobels and others were offered you, you'd be indignant. You were spending zillions of dollars. You weren't spending that loot to run a school for talent. You didn't want unknowns or has-beens identified with your product.

Well, dear reader, listen here:

Before Gleason caught on at Du Mont—that was about 1950—he was marked off by the trade as washed up. He had been knocking around night clubs for some years; he was too fat

and liked the night life too much. Oh yes, Gleason was a good sketch comic. But that was all. Just about the same time there was a play going the Broadway rounds entitled, "The Buffoon," to star Gleason.

"Gleason?" asked the boys who "know," throwing their hands up in horror. "Are you kiddin'?" That guy has no box office."

George Gobel was what the trade called a "standard club date act." He worked out of Chicago in the Midwest. About 1951 he got his first New York exposure at La Martinique, a night club now closed but then riding high. Gobel failed to impress, was canceled and returned to Chicago.

Tv was already making a noise; performing talent was in great de-

mand. But who wanted Gobel? Don't all yell at once.

Gobel came back to New York a year later, this time to the soignee Pierre Hotel. He was funny, genuinely funny. His Midwestern twang as he described his domestic problems bred chuckles and spread warmth. But most of all, his comedy had audience identification.

We liked him so much we urged in print that tv talent searchers grab this boy. To our knowledge at least four network reps took a look at young Gobel. Result? Uh-huh, you guessed it. Nothing.

We met Gobel in a Broadway shoe-shine parlor (he paid for our shine). He was feeling very low. "What do I have to do to make a dent in this

AUTHOR BILL SMITH, CENTER, IS SHOWN CHATTING WITH MILTON BERLE AND HIS MANAGER, IRVING GRAY, AT BERLE'S WEDDING





Unwanted: Gobel, shown giving NBC v.p. Durocher some lip, and Gleason, putting the arm on Carney, were struggling nightclub

performers only a few years ago until someone suddenly "discovered" them off the beaten entertainment track. Moral: Get 'em first

town?" he asked disconsolately. "Everybody, including Dave (that was Dave O'Malley, his Chicago agent who is his partner today) tells me I have to make it in New York. Well, here I am. After this job I've got nothing else. Looks like I'll have to go back to Chicago and club dates. At least people know me there."

At this point I should step forward and tell you how I advised him what to do. And how he went out and did it and promptly became the success he is today.

But if memory serves me correctly what I actually said was, "Uh-huh. Yeh—things are tough." If my observations were any more profound I don't recall them.

In 1954 Gobel came back to New York at the Waldorf-Astoria preceded by an NBC drum-thumping campaign as that web's "new" comedy find. Gobel was a hit. In the parlance of the trade, he "killed the people." But you know something? He did about the same act at the Waldorf that he did at the Pierre and La Martinique.

I don't know why I cited Gobel and Gleason as examples. I could have picked on any number of currently high-rated tv personalities who, when they first started knocking on doors, were regarded with disdain—if they were regarded at all.

Before you start thinking that I

wrote the book, permit me to admit that I was one of the many "experts" who thought Ed Sullivan was a tepid cup of tea. I even went further than that. I wrote a piece that brought him and his producer, Marlo Lewis, to my office ready to tear my head right out of my collar.

But SPONSOR isn't giving me all this white space to reminisce or brag. There's a point to all this. The point is there is as good performing talent around today as there was four or five years ago—talent that can be bought comparatively cheaply and, if nursed along and developed, become the star salesmen of tomorrow, and not at astronomic prices.

You, Mr. Cosmetic Manufacturer—you, Mr. Automobile Maker—all of you who spend thousands, perhaps millions of dollars on research: how much research have you done in showbusiness? You have a training period for your engineers, chemists, sales staff. It is out of this research that you come up with new products that keep you in business.

So now you're in tv. You're in showbusiness whether you like it or not. You can call it sales promotion or whatever name it suits you best to call it. But whatever it is, brother, you're in showbusiness. Directly or indirectly, you're hiring talent—comics, singers, writers, directors, produc-

ers, announcers and goodness knows what else. The chances are that all you know of these strange people is that they cost a lot of money.

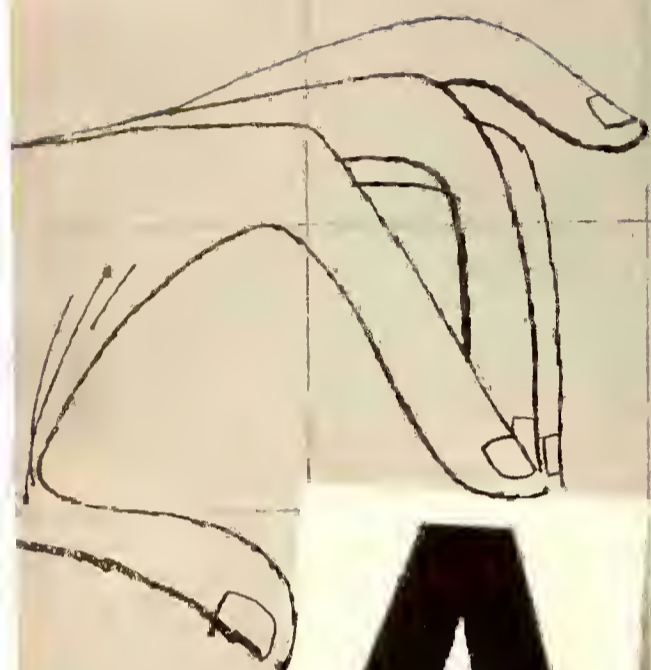
Sure, you want the best there is—until you find out how big the tab is that you'll have to pick up each week. So you seek the second best. Second best *performers*? Not necessarily. Second best *known*? Maybe they're also too high. So you go a step lower until you finally hit what you hope is the happy medium.

Was there any research involved? Hardly. It was hit and miss, ending in hope.

Now where do you get this performing talent? Actually you don't get it. Your ad agency comes up with it. Where did they get it? They got it from a talent agency or from a network. The talent agency can be a packager, which means it gives you the whole shebang—performing talent, writers, directors, producers, etc. The same goes for the networks. They also give you the whole kit and kaboodle—performers, writers, etc.

There will be times when you sit and sign checks wondering where these talent agencies or webs got this talent, how they put it together. How were these people trained? Where did they get their experience. A lot of research must have gone into it. Or so you

(Please turn to page 86)



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The Voice of St. Louis
CBS Owned—50,000 watts
Represented by
CBS Radio Spot Sales



DICK LEWIS

Here's Your Man!

**FOR SELLING THE LATE
MOVIE AUDIENCE
IN DENVER**

"Controversial" Dick Lewis . . . Denver's TV "pitchman" . . . gets more salesmanship into 'tween-reel minutes than any cinema-jockey in The Denver area! Buy the Dick Lewis "Late Show" on KLZ-TV for **SALES RESULTS!**

Your KATZ man knows.

CBS Television in Denver

KLZ TV **7**
Channel

Denver's Highest Powered Television Station



See: What happens when tv hits a market
Issue: 30 May 1955, page 40
Subject: Effect of tv on a previously unexposed market

Dr. Thomas E. Coffin, manager of NBC research, recently released part two of the NBC TV Fort Wayne tv study. This portion of the study dealt with attitudes toward television in the food and drug trade.

Information obtained by SPONSOR gives a breakdown of the figures showing the effect of television in answer to specific questions put to the retailers, before and after tv. Among the questions, and replies (not shown in the two charts below, were: "Which form of advertising seems to cause the most comment among your customers?": Tv, 65%; "Which form of advertising would you advise a company to use in a national advertising campaign?": Tv, 73%; "What is your opinion of tv as a national advertising medium?": Very good, 62%; Good, 25%; Fair, 5%; Poor, 1%; No Opinion, 7%. Here are two key questions with before-and-after data:

Which form of national advertising influenced you to give more shelf-space to a brand?

	Before tv	After tv	Relative change
Gave more or better space	33%	37%	+12%
Television	8%	25%	+213%
Newspapers	17%	10%	-41%
Magazines	7%	4%	-43%
Radio	9%	4%	-56%

Have you recently noticed any national advertising for products you carry? Where?

	Before tv	After tv	Relative change
Noticed advertising	77%	94%	+22%
Television	21%	71%	+238%
Newspapers	36%	33%	-8%
Magazines	22%	19%	-14%
Radio	22%	16%	-27%



See: Tea Council puts 100% of budget into tv
Issue: 14 June 1954, page 42
Subject: Tea Council's use of spot tv



The young lady surrounded by posters boosting hot-tea drinking symbolizes the promotion which will be put behind a spot tv campaign on behalf of tea. The tea council launches its "Take Tea and See Week" (15-26 January) as the main effort in its eight-month hot-tea promotion, which has a spot tv budget of \$650,000. (This figure is exclusive of the group's four-month summer push for iced tea.)

The spot tv campaign will be supplemented with in-store displays, local publicity and merchandising. ★ ★ ★

The September-October PULSE shows how

WSB RADIO

dominates the field in Metropolitan Atlanta

ATLANTA METROPOLITAN AREA

THE PULSE, INC.

SEPTEMBER 6-12, OCTOBER 5-11, 1955

TOP TEN EVENING & DAYTIME SHOWS

Evening

		Program Average Rating	
		Sep	Jul
		Oct	Aug
Boxing, Misc (Fri)	WSB	5.7	
Network Program	Sta. B	5.7	5.3
Network Program	Sta. B	5.7	
Lone Ranger, Misc, (6:30PM, Mon-Sun)	WSB	5.3	4.8
Sports Parade, (6:15PM, M-F)	WSB	5.3	5.1
Band of America	WSB	5.2	4.8
News (6PM, M-F)	WSB	5.2	5.0
Barn Dance Jamboree	WSB	5.1	
Groucho Marx	WSB	5.1	
Drew Pearson	WSB	5.0	
Network Program (6:45PM, M-F)	Sta. B	5.0	

Daytime - 5 a week

		Program Average Rating	
		Sep	Jul
		Oct	Aug
News (7AM)	WSB	9.9	9.5
News (7:45AM)	WSB	9.9	9.3
Merry Go Round	WSB	9.4	9.1
World News Roundup, (8AM)	WSB	8.3	7.2
Morning Melodies	WSB	6.3	5.6
Young Widder Brown	WSB	5.5	4.9
News (12Nn)	WSB	5.4	5.6
Stella Dallas	WSB	5.3	4.7
Pepper Young's Fmly	WSB	5.3	
Farm News (12:15PM)	WSB	5.2	5.0
Right To Happiness	WSB	5.2	

SATURDAY & SUNDAY DAYTIME

		Program Average Rating	
		Sep	Jul
		Oct	Aug
News (7:45AM, Sat)	WSB	7.3	7.0
World News Roundup (8AM, Sat)	WSB	7.0	6.3
News (7AM, Sat)	WSB	6.0	5.5
Merry Go Round (Sat, AM)	WSB	5.8	5.7
Morning Melodies, Misc.	WSB	4.8	4.1
Football, Misc (Sun, 2-5PM)	WSB	4.5	
Nutrilite, Misc (Sun)	WSB	4.3	
News (12Nn, Sat)	WSB	4.3	3.8
Football, Misc (Sat, 1:45-3:45PM)	WSB	4.2	
Parade of Music (Sat, AM)	WSB	4.1	3.7

AVERAGE QUARTER HOUR RADIO SETS-IN-USE FOR THE WEEK STUDIED

Entire Week, 6 AM - 12 Midnight

September-October, 1955	18.3
July-August, 1955	17.9
September-October, 1954	17.6
September-October, 1953	16.6

1a



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
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ADVENTURE

Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min.	26
Captain Gallant	TPA	Frantel	30 min.	39
Count of Monte Cristo	TPA	Lcen Fremkess	30 min.	In production
Cross Current*	Ofisial	Ofisial	30 min.	39
Crunch & Das	NBC Film Div.	Bermuda Prod.	30 min.	78
Dateline Europe*	Ofisial	Sheldon Reynolds	30 min.	39
Dr. Fu Manchu	Hollywood Television Service	Studio City TV Prod.	30 min.	In production
Headline I Spy	MCA-TV	Gross-Krasne	30 min.	39
Joe Palooka	Guild	Guild	30 min.	In production
Jungle Jim	Guild	Guild	30 min.	26
Man Called X	Screen Gems	Screen Gems	30 min.	26
New Adventures of China Smith	Ziv	Ziv	30 min.	In production
Overseas	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	Ofisial	Sheldon Reynolds	30 min.	39
Ramr of The Jungle	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Sheena, Queen of the Jungle	TPA	Arrow Prod.	30 min.	52
Soldiers of Fortune**	ABC Film Syad.	Nassour	30 min.	26
Tales of the Foreign Legion	MCA-TV	Revue	30 min.	In production
Tropolis Hazard	CBS TV Film	Tony Bartley	30 min.	26
	Sterling	Sterling	15 min.	In production

*Formerly titled "Foreign Intrigue."

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

CHILDREN'S SHOWS

Animated Fairy Tales	General Teleradio	Lotte-Reinger	10 min.	26
Flash Gordon	UM&M	UM&M	30 min.	39
Jet Jackson	Screen Gems	Screen Gems	30 min.	39

COMEDY

Duffy's Tavern	UM&M	UM&M	30 min.	39
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	Matthew Rapp	30 min.	39
Halls of Ivy	TPA	TPA	30 min.	39
I Married Joan	Interstate	Joan Davis	30 min.	98
Life With Elizabeth	Guild	Guild	30 min.	65
Little Rascals ("Our Gang")	Interstate	Roach	10 min.	22—1 reel
Leonay Tunes	Guild	Warner's	20 min.	68—2 reel
My Little Margie	Guild	Warner's	15 min. to one hour	Library 191
Susie (Private Secretary)	Official	Hal Roach, Jr.	30 min.	126
Trouble With Father	TPA	Roland Reed	30 min.	52
Willy	Guild	Chertok Tv	30 min.	130
	Ofisial	Hal Roach, Jr.	30 min.	39
		Roland Reed		
		Desileu		

DOCUMENTARY

The Big Idea	Donn Bennett	Donn Bennett	30 min.	22
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Livlag Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	Executive Prod. Inc.	30 min.	26

DO-IT-YOURSELF

Junior Science	UM&M	UM&M	15 min.	39
Walt's Workshop	Sterling	Reid Ray Prod.	30 min.	39

DRAMA, GENERAL

All Star Theatre****	Screen Gems	Screen Gems	30 min.	117
Camera's Eye	Sterling	TeeVee Prod.	15 min.	In production
Dr. Hudson's Secret Journal	MCA-TV	Solew & Morgan	30 min.	39
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	39
Confidential File	Guild	Guild	30 min.	In production
Janet Dean	UM&M	UM&M	30 min.	39
Douglas Fairbanks, Jr.	ABC Film Synd.	Douglas Fairbanks	30 min.	70
Invitation Playhouse	Sterling	TeeVee Prod.	15 min.	26
I Led Three Lives**	Ziv	Ziv	30 min.	52
Charles Laughton Show	Sterling	TeeVee Prod.	15 min.	26
Little Theater Mr. District Attorney*	Sterling	TeeVee Prod.	15 min.	52
Conrad Nagel	Ziv	Ziv	30 min.	52
Public Defender	Guild	Andre Luotte	30 min.	26
Scattergood Baines	Interstate	Hal Roach, Jr.	30 min.	69
Science Fiction Theatre	CBS TV Film	John Loveton	30 min.	1 (pilot)
Stage 7	Ziv	Ziv	30 min.	In production
Tales Of Tomorrow	TPA	Don Sharpe	30 min.	39
Top Plays of 1955*	Sterling	TeeVee Prod.	30 min.	26
Tugboat Annie	Screen Gems	Frank Wisbar	30 min.	44
Wrong Number	TPA	Chertok Tv	30 min.	In production
Your Star Showcase	John Christian	John Christian	30 min.	1 (pilot)
	TPA	Various	30 min.	52

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

**Show is in third production cycle, sponsored by Phillips in 60 markets.

***Show is in second production cycle, sponsored by Carter Products in 40 markets.

****Show is "Ford Star Theatre" in syndication.

Show name	Syndicator	Producer	Length	No. in series
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DRAMA, MYSTERY

Ellery Queen	TPA	Norman & Irving Pineus	30 min.	32
Highway Patrol*	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Motion Picture Adv. Svc. Co.	30 min.	26
Paris Precinct	UM&M	Etoile	30 min.	39
Police Call	NTA	Proctor	30 min.	26
Sherlock Holmes	UM&M	S. H. TV Corp.	30 min.	39

*Sponsored by Ballantine in 21 Eastern markets.

MUSIC

Eddy Arnold Time	Walter Schwimmer Co.	Walter Schwimmer Co.	30 min.	26
Bandstand Revue	KTLA	KTLA	30 min.	6
Bobby Brown Show	Bell	Bell	15 min.	1 (pilot)
Frankie Laine	Guild	Guild	15 & 30 min.	78 & 39
Abbie Neal & Her Ranch Girls	NTA	Warren Smith	30 min.	26
New Liberace Show	Guild	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Athea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music		Randall-Song Ad	30 min.	1 (pilot)
This Is Your Music	Ofisial	Jack Donaghy	30 min.	26
Florian ZaBach	Guild	Guild	30 min.	39

NEWS

Drew Pearson	UM&M	UM&M	15 min.	39
Cavalcade of 1955	United Press Assoc.	United Press Assoc.	30 min.	1

RELIGION

Hand to Heaven	NTA	NTA	30 min.	13
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SPORTS

Big Playback	Screen Gems	Screen Gems	15 min.	52
Bowling Time	Sterling	Discovery Prod.	1 hour	13
Championship Bowling	Walter Schwimmer Co.	Walter Schwimmer Co.	1 hour	52
Jimmy Demarest Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	26
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Sport Review of 1955	United Press Assoc.	United Press Assoc.	30 min.	1
Texas Rassin**	Sterling	Texas Rassin* Inc.	30 min. or 1 hour	In production
Touchdown**	MCA-TV	Tel-Ra	30 min.	Approx. 13

*In continual production.

**Available with start of football season. New film each week. No reruns.

VARIETY

Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	In production
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
Movie Museum	Sterling	Paul Killiam	15 min.	93
Showtime	Studio Films	Studio Films	30 min.	39
T.V. Court	UM&M	UM&M	30 min.	26

WESTERNS

Adventures of Kit Carson	MCA-TV	Revue	30 min.	104
Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Hollywood Television Service	Studio City Tv	30 min.	In production
Gabby Hayes	UM&M	UM&M	30 min.	52
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Judge Roy Bean	Screencraft	Quintet Prod.	30 min.	39
Tim McCoy	UM&M	UM&M	15 min.	39
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vi-bar	30 min.	39
Stories Of The Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	39
Tales Of The Texas Rangers	Screen Gems	Screen Gems	30 min.	26

WOMEN'S

Amy Vanderbilt's Etiquette	NTA	United Feature Synd.	5 min.	78
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)



You Asked For It

KING-TV's late news show took viewers out of this world recently for a close-up look at the moon...using the KING-size telelens, naturally.

You've probably seen this super lens in action yourself. It was demonstrated Nov. 13 on the popular "You Asked For It" program. Kinescopes of the now famous flip of the hydroplane Slo-Mo-Shun V were shown to illustrate the tremendous power of the lens.

This Fall, both the ABC and NBC networks borrowed the Super KING-size lens to bring the nation's sports fans closer to the action of pro football from Detroit...the Ohio State-Stanford game from Palo Alto...jet speedboat thrills from Lake Mead.

KING-TV's own inventive engineering staff designed and built this exclusive close-up lens, to provide KING-TV viewers with far more dramatic coverage of sports and special events than ever before possible

Such ingenuity is still another reason why Channel 5's audience is KING-size too, and why KING-TV is beginning its eighth year of dominance in the booming Pacific Northwest.

Channel 5—ABC

100,000 Watts

Blair-TV

FIRST IN SEATTLE-TACOMA

KING-TV

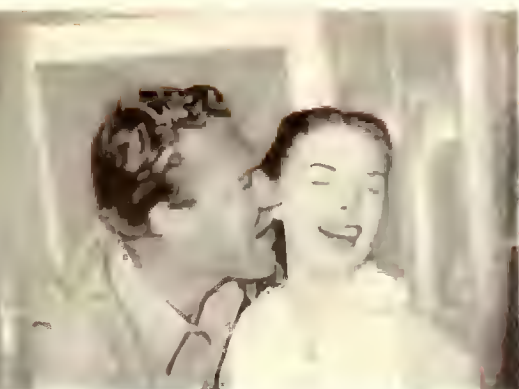


From the pages
of The
Saturday
Evening
POST
comes a
powerful
dramatic
NEW
TV Series

CRUNCH

For more than 17 years, millions of Saturday Evening Post readers have looked forward eagerly to the appearance of each new CRUNCH and DES adventure story by best-selling author Philip Wylie.

Now, millions more will await each new *television* adventure of these two favorites . . . Crunch, captain of the charter fishing boat "Poseidon," and Des, his mate. Each week a completely new story . . . new people . . . new action, romance, suspense, comedy, drama . . . all spectacularly filmed by RKO-Pathe in Bermuda.



and DES

Forrest Tucker, Hollywood star with more than 70 top pictures to his credit, stars as Crunch. *Everything* about this series of 39 exciting half-hours bears the mark of sure success . . . stories, author, star, production, location, promotion. Sign up CRUNCH and DES for your markets today. Write, wire or call.

NBC FILM DIVISION

serving all sponsors . . . serving all stations

30 Rockefeller Plaza, New York 20, N. Y. Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

WSAU-TV

WAUSAU, WISCONSIN

CHANNEL 7

**CBS • NBC
ABC • DuMont**

CHANNEL 7

110,000 watts

1,921 ft. above sea level

540,000 population

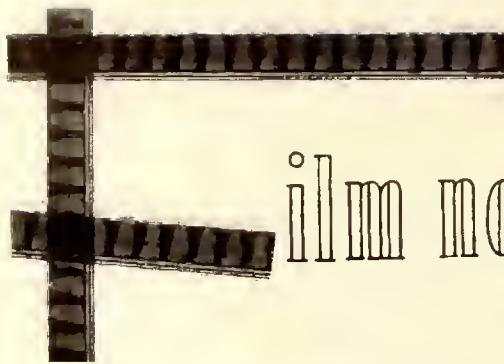
\$662,899,000 spendable income

152,000 homes

**Represented by
MEEKER, TV.**
New York, Chi., Los Angeles, San Fran.

Stockholders Include
RADIO STATIONS:
WSAU - WFHR - WATK
NEWSPAPERS:
Wausau Daily Record-Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhinelander Daily News
Antigo Daily Journal

**OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.**



ilm notes and trends

THIS IMPORTANT ADVERTISEMENT IS ADDRESSED TO THE FOLLOWING MEN...



...But we're leaving the casting of this key character to one of you gentlemen who may have a Sales Problem...

TELEVISION PROGRAMS OF AMERICA
Top Programs of America

Help wanted: Television programs of America ran the above full-page ad in *The New York Times* on the back page of its 7 December issue. Placed through Abbott Kimball, the ad explains that the network or national sponsor of TPA's upcoming *Tugboat Annie* show can have one of the principal characters in the series as his personal salesman. The idea is that the series has not been filmed yet, hence the advertiser can select his representative to appear in all of the filmed versions and then act as a personal salesman throughout the year at conventions, sales meetings and the like.

The novel idea for inclusion of a character to represent the sponsor came from Milton Gordon, TPA president; Michael "Mickey" Sillerman, TPA exec. v.p.; and Paul MacNamara, v.p. and general manager of Chertok Productions, which produces the show.

Backtalk: Admen recently got a chance to say just what they thought was wrong (or right) about a tv film

show before the public viewed it. A "sneak preview" of MCA TV's *Doctor Hudson's Secret Journal* was held for a select group of agency men, the San Francisco office of Brisacher, Wheeler & Staff.


After the two films were run, the admen "talked back" by means of questionnaires, later evaluated by Tv Department head Bob Hayward. He passed the information on as a part of the agency's recommendation. The show is produced by Eugene Solow and Brewster Morgan.

Interest: To help sponsors stir the enthusiasm of employees and representatives, Ziv has had charts such as the one below printed up to herald the new *Man Called X* series. The 17 x 22-inch two-color posters are designed for display on bulletin boards and exits of the sponsor's facilities and are imprinted with the client's name and station as desired.

Man Called X is another former radio property modernized into a tv property. The Ziv version stars Barry Sullivan in the role that was performed on radio by Fredric March. ★ ★ ★



THIS IS YOUR PROGRAM talk it up!
TELL FRIENDS AND NEIGHBORS ALL ABOUT IT
The BIGGER the Audience The BIGGER our Business
Channel 7 - Fridays at 10:30 P.M.
COMPANY NAME



**Best foot
forward...**

For improved kinescope recording . . . use Eastman Television Recording Safety Film Type 5734 (35mm), Type 7374 (16mm).

Developed primarily for ultra-violet kinescope recording, this versatile new Eastman Film yields improved low contrast photographic results with current television recording systems also.

In fact, it may be used both to produce kine recording negative or to make positive prints from existing picture negative.

Like all Eastman Films, this new television recording material is uniform, fully dependable under all conditions. For information address:

**Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, INC.
Agents for the sale and distribution of Eastman
Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

A RADIO SCHEDULE FOR PEOPLE WHO HAVE EVERYTHING — including TELEVISION!

(The abc's of ABC's **NEW SOUNDS FOR YOU**—
written and illustrated for advertisers
age 25 and over.)



IT WAS THE NIGHT BEFORE TELEVISION. The family settled in the living room for a long evening of radio. When TV was installed, the family began listening to radio a new way. Ma tuned in her kitchen radio. Pa listened in his car, his den, his workshop. And the children played their bedroom radio. Radio listening became a *personal* affair. To fit this new listening, ABC Radio created **NEW SOUNDS FOR YOU**... *personalized* programing. Handy 5- and 10-minute segments. Each is *regularly scheduled*. (Every week night, same time.) Each wins its own audience. Each can be sponsored as a "strip" or night by night. Surprisingly little money buys a 5-minute segment, full network. Your ABC salesman is ready with all the facts.



... the new sound of ABC Radio

Continued
from
page 10

AGENCY AD LIBS



is an individual in the business, regardless of the length of his tenure, who will not find areas of information where his own experience is limited. Also, none of the pages is so constructed that the tyro will not be able to get the message readily.

Perhaps it's the fact that Whit wrote this book that makes such a seemingly contradictory approach possible. Personally, I attribute it to the fact that Whit approaches advertising as a young man would. His enthusiasm is that of youth. His eagerness to seek out new facts and to tackle new problems (unlike most people who have been in the business a long time—i.e., he seems to enjoy television) makes his book not only comprehensible to the newcomer but also an inspiration.

The flyleaf states what seemingly is impossible—that "Creative Advertising" is intended for account executives, advertising managers, art directors, copy writers, copy chiefs, executive vice presidents, marketing specialists, media buyers, presidents, radio commercial writers, research specialists, sales managers, sales promotion managers, tv commercial writers, vice presidents. Take my word for it, this is fact. Among the chapter heads are: The Art of Persuasion, Media, Research, Retail Advertising, Radio and tv, to name a few.

Being an egomaniac, I'm proudest of the lines that appear in my copy on the first page. They are written in pen and go like this: "To Bob—with regard for his ideas and admiration for his ability—Roy Whittier." Coming from Roy, that entitles me to buy a larger homburg. ★ ★ ★

Evaluation of television

(From "Creative Advertising" by Charles L. Whittier)

If an advertiser has the means to enter television, the cost of his program—time and talent—is unimportant provided it helps to produce sales at a profitable ratio. For example, if an advertiser can afford to invest in advertising 5% of his sales dollar volume, it makes no difference if his television venture calls for an annual expenditure of \$2,000,000 or \$4,000,000 if the figure represents no more than 5% in dollars of the sales it helps to create.

There are two other measures of a program's effectiveness, however, that should be known from week to week or from month to month. One is the size of the audience the program attracts. The other is the sponsor identification the program achieves; that is, what percentage of viewers can correctly associate the name of the product with the program on which it is advertised. Two programs may have audiences that are similar in size, but one may have a 65% sponsor identification while the other has 91%. Obviously, the impact of the advertising is greater in the program with the larger sponsor identification.

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Joe Lee, top newscaster of the Intermountain West. Five minute periods every hour. "On the scene" broadcasts of all LOCAL headline stories plus UP. KNAK is FIRST with the news in Salt Lake City. Hooper 39.1.

**MUSIC
NEWS
SPORTS**

24 HOURS A DAY

**NOW GRANTED
5000 WATTS**

LOWEST COST

Per Listener in

SALT LAKE CITY

(Hooper Feb. 1955 12 noon to 6 p.m.)

**Represented Nationally by
FORJOE & CO., INC.**

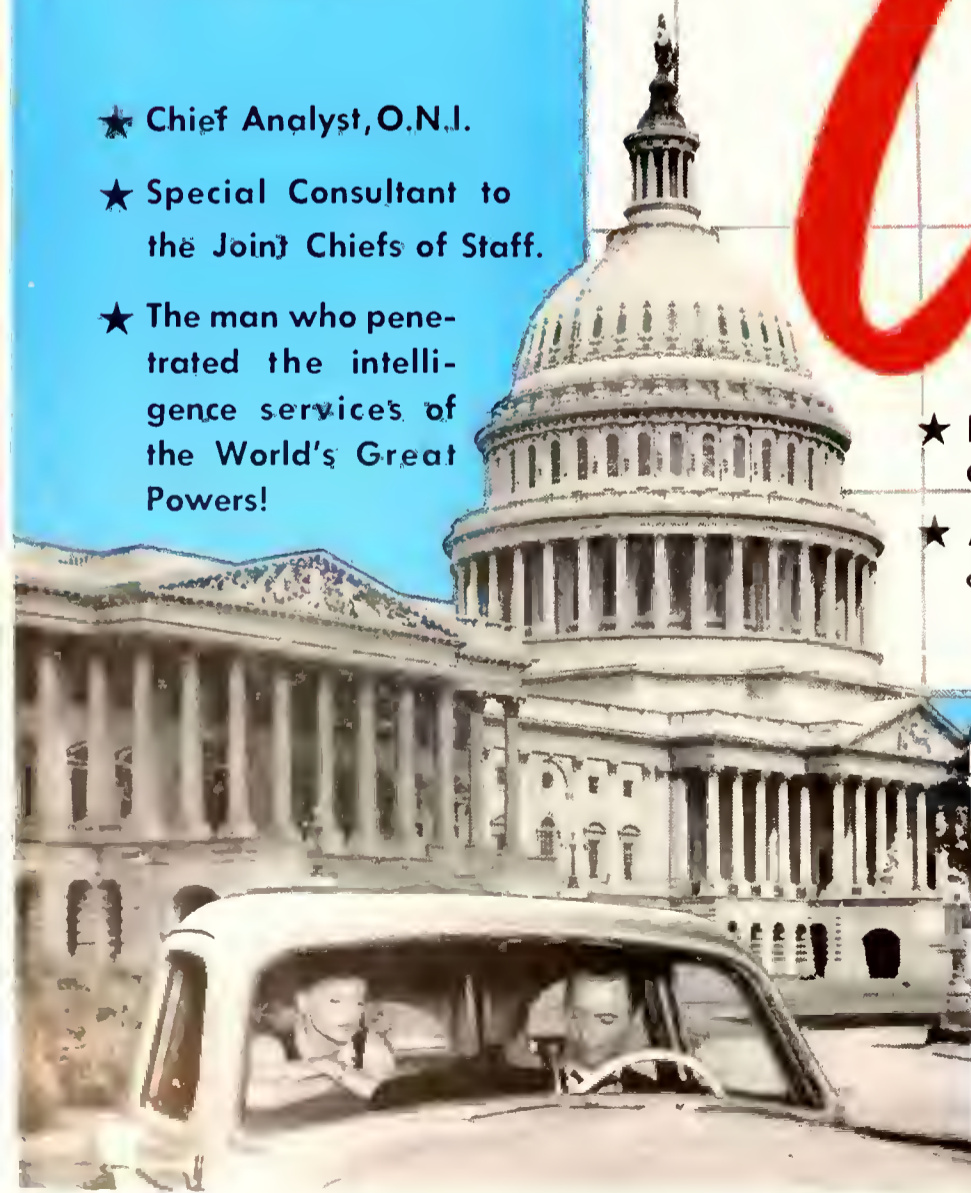
NOW! TV's Most Co

Based on
material from the
files of one of
**AMERICA'S
FOREMOST
INTELLIGENCE
EXPERTS!**

- ★ Chief Analyst, O.N.I.
- ★ Special Consultant to the Joint Chiefs of Staff.
- ★ The man who penetrated the intelligence services of the World's Great Powers!

"The Man Called

- ★ **POWERFUL STORIES** revealing the world's Great Powers locked in a titanic War of Wits.
- ★ **ADVENTURE** An American intelligence agent's operations on the world's hottest newsfronts!



Powerful Man of Mystery!



DANGER is his constant companion!
SECRECY is his way of life!
THE WORLD is his field of operations!

Starring **BARRY SULLIVAN**

As Master of
International Intrigue

INTRIGUE

...in the cen-
ter of secret di-
plomacy and un-
ground activ-

★ **SUSPENSE** Every ad-
venture is a thrilling ex-
perience charged with
constant danger!

...known by a gigantic audience built
...ors on network radio Hooper rated
TOP 10 month after month.



NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD

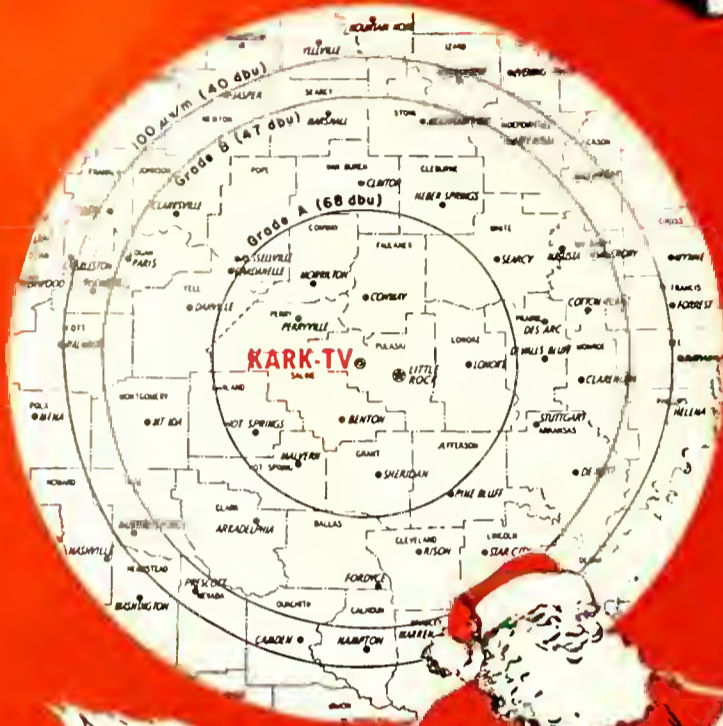


Here's the great new market
... almost all of ARKANSAS
offered by KARK-TV

KARK-TV

has done its
Christmas shopping early!

... with advertisers **UPPERMOST** in mind



Gift List

FOR KARK-TV ADVERTISERS . . .

- ✓ FULL POWER
- ✓ HIGH TOWER
- ✓ TOP SHOWS OF NBC
- ✓ QUALITY LOCAL PROGRAMS
- ✓ BIGGER MARKET
- ✓ COLOR FACILITIES

FULL POWER KARK-TV delivers your sales message with maximum power—a full 100,000 watts on channel 4.

HIGH TOWER KARK-TV's new antenna is one of the tallest in the South—1,693 feet above average terrain, 1,807 above ground.

TOP SHOWS OF NBC KARK-TV, now as before, is the only exclusively NBC station serving Arkansas. And the great list of shows featured by NBC this year will increase the Pulse-proved audience lead of KARK-TV.

QUALITY LOCAL PROGRAMS KARK-TV's "home-grown" shows are also top-rated. Specialized local programming such as Pat's Party for the children, and News Final, with KARK-TV's award-winning cameramen, are favorites throughout the state.

BIGGER MARKET KARK-TV's new power and tower carry your message to thousands more viewers—to almost all of Arkansas. Here's the 100 mv/m contour coverage:

	KARK-TV	State Total
Counties	44	75
Population	1,038,800	1,892,000
Households	290,100	527,100
Effective Buying Income	\$1,024,507,000	\$1,807,618,000
Retail Sales	724,199,000	1,399,040,000
Gross Farm Income	218,119,000	528,901,000

(Source: 1955 Sales Management Survey of Buying Power)

COLOR FACILITIES KARK-TV is now equipped with full network color facilities—will carry all of the season's NBC color spectacles.

Your license to succeed
in the Land of Opportunity



See Your Petry Man TODAY!



Channel 4
LITTLE ROCK, ARKANSAS



agency profile

William R. Hillenbrand

President
Bryan Houston, New York

"An advertising agency today must be able to give a client many services beyond the ones required five or 10 years ago," says Bryan Houston's new president, Bill Hillenbrand. "We've been moving toward that type of organization for years, and now we're equipped to be sales and marketing consultants as well as advertising experts." (See "The advertising agency in transition," this issue, page 29.)

Hillenbrand's own background as a P&G product manager some years ago instilled in him the concept that effective advertising must be part of an entire marketing philosophy.

"That's one of the reasons I like our present agency setup," he adds. "Every key man in our account department has been in marketing positions on the client's side as well as in advertising."

With current billings at the rate of nearly \$19-million, the agency is looking forward to added expansion after New Year's. During the past year Houston added two air media accounts: Gunther Beer, with heavy spot programs in the Baltimore-Washington area, and J. P. Stevens Textiles, to go on *Omnibus*. Heaviest-spending air accounts are still the agency's Colgate and Nestlé products.

"My feeling on the hour show has changed over the past two years," Hillenbrand told SPONSOR. "The hour format has lost the prestige that used to be intrinsic in the sheer length of the show."

A tall, slender man with graying hair, Hillenbrand has a lanky stride reminiscent of Jimmy Stewart's, breaks into occasional slow smiles, talks with thoughtful deliberation. He's a man who gives an impression of single-minded determination ("I planned to go into advertising even before college, joined P&G right after I graduated from Miami U.").

"There's a strong temptation for sponsors to want to crowd as many commercials as possible into an expensive program," says he. "However, it's easy to reach a point of diminishing returns. Obviously, though three commercials might be effectively handled in a half-hour show, that doesn't necessarily mean you can get away with nine in an hour-and-a-half. The number of commercials alone, however, is not the determining factor. We try to integrate the commercials in order to entertain and sell at the same time. When commercials break the mood of a show, then they can be harmful." ★ ★ ★

We're

Not Being

KITTENISH



But —

It's Purr-ty Nice

To Be WELCOME In

90,000 HOMES

This Winter!!!

NBC Affiliate

WJHP-TV

ABC

Jacksonville, Fla.

FURNITURE

SPONSOR: The Cole Furniture Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor has been advertising on WDA A since the station began operations in 1947. In order to run a check on the effectiveness of its advertising, the client offered a free gift to listeners who would drop in. The announcements ran before 6:30 a.m. Monday through Friday for two weeks and brought 2,400 people into the store, each of whom was given a yardstick. In addition to store traffic rising, sales climbed to an all-time high. The success of the \$35 worth of announcements resulted in an advertising increase to six five-minute program segments per week.*

WDA A, Danville, Va.

PROGRAM: Announcements



RADIO results

ROSE BUSHES

SPONSOR: House & Garden
Specialties

AGENCY: Parker Advertising
Inc.

CAPSULE CASE HISTORY: *Figuring that if an early bird can catch a worm the ideal place to catch a gardener is on an early morning program, the sponsor turned to WCAU's Sunrise Salute (6:30 to 7:00 a.m. Monday through Saturday) to sell rose bushes. Using three announcements the first week and six the second, the client sold a total of 283 rose bushes at \$3.98 each. Sales totaled \$1,126.34 as a result of the nine-announcement schedule that cost House & Garden Specialties \$375.*

WCAU, Philadelphia

PROGRAM: Sunrise Salute,
Announcements

SOAP PRODUCTS

SPONSOR: Gorden's Super-Valu

AGENCY: Direct

CAPSULE CASE HISTORY: *When the first freight carload of Procter & Gamble soap products arrived in Kelowna, B. C., the sponsor launched an eight-day, 105-announcement campaign over CKOV. During the first weekend of the promotion, seven tons of soap, fully half the carload, were sold. By the following weekend, two thirds of the carload amounting to \$4,000 had been sold. This was normally a four-month supply of soap for the store. Cost of the eight-day campaign: \$244.50.*

CKOV, Kelowna, B. C.

PROGRAM: Announcements

WOMEN'S APPAREL

SPONSOR: Bon Kay Fashion Shop

AGENCY: Direct

CAPSULE CASE HISTORY: *Once you get the gals into a women's clothing store, you can usually get them to buy more than they intended. In order to get them in and also get an idea of the effectiveness of the two one minute announcement schedule he has daily on WDOK, the sponsor tried a radio special. With each sweater sale made, the store offered the ladies a French handkerchief if they mentioned that Norman Wain "pushed them through the door." A total of 125 handkerchiefs were given away, each marking a radio sale. Daily announcements cost the client \$24.*

WDOK, Cleveland

PROGRAM: Announcements

FLOOR COVERINGS

SPONSOR: Ohio Floor Covering

AGENCY: Direct

CAPSULE CASE HISTORY: *A Cleveland radio station sold so effectively that it lost business as a result. When Ohio Floor Covering planned a three-day sale, a 32-announcement schedule was bought. Eight announcements were planned for the day preceding and each day of the sale. Before the end of the first day of the sale, Pat Michaels, president of the store, called to cancel the remaining two days' schedule. All of the merchandise had been sold out. Cost of the 16 announcements: \$128.*

WJMO, Cleveland

PROGRAMS: Polka Party and Jockey-
John Show, Announcements

FURNITURE

SPONSOR: Furniture Mart

AGENCY: Murphy & Lang

CAPSULE CASE HISTORY: *After having tried a variety of other advertising vehicles with little or no success, the Furniture Mart tried radio. The first buy made was a Gene Barry remote disk jockey show Monday through Friday from 2:30 to 3:30 p.m. Encouraged by the initial attempt, the sponsor then purchased a Saturday afternoon program from 2:00 to 5:00. The combination proved so powerful that business rose 30% from August 1954 when the schedule began. Weekly cost: \$520.*

WING, Dayton

PROGRAM: Gene Barry

BOATS

SPONSOR: Bob Stacey's Fuel Service

AGENCY: Direct

CAPSULE CASE HISTORY: *At the Beachcomber pre-sides over The Beach House, a program specifically designed for the advertiser with a small budget. Clients can buy from one to five announcements a week. This client bought one announcement weekly and used his first 15-second flash announcement to advertise two small unpainted boats he had for sale. He immediately sold both boats for \$50 apiece. The flash announcement cost \$2.50, and was the only advertising he used.*

CHUB, Nanaimo, B. C.

PROGRAM: The Beach House,
Announcements



YOU MIGHT SCORE 40 POINTS IN ONE GAME* —

BUT . . . YOU NEED WKZO RADIO

TO MAKE POINTS

**IN KALAMAZOO-BATTLE CREEK AND
GREATER WESTERN MICHIGAN!**

**6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY**

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	41%	37%	35%
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

WKZO CBS for Kalamazoo-Battle Creek and greater Western Michigan—is one of America's most obvious radio buys. New Pulse figures, left, prove it. WKZO leads in all 72 quarter hours—*gets more than TWICE as many listeners as the next station in 54 of the 72 quarter hours!*

Write direct or ask Avery-Knodel for rates and availabilities.



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO—BATTLE CREEK
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

*Ernie Nevers of the Chicago Cardinals set this N.F.L. record in a 1929 game against the Chicago Bears.

Super supermarket
delivery



...WITH WCBS RADIO!

When it comes to delivering the goods, WCBS Radio personalities keep the supermarket boys hopping.

And that's a tribute to the loyalty and trust they've won from their audiences, who consistently place more WCBS Radio programs on the list of Top Ten local daytime participating shows *than all the other New York network stations combined.*

Because people *trust* this warmly human WCBS Radio team—just as they trusted the advice of the old-fashioned grocery clerk—they walk into supermarkets pre-sold on the brands they choose.

Make sure *your* products are among those pre-sold by the Number One Station in the Number One Market. Simply call CBS Radio Spot Sales or WCBS Radio.



JACK STERLING



BOB HAYMES



MARTHA WRIGHT



GALEN DRAKE



LANNY ROSS



JOHN HENRY FAULK



HERMAN HICKMAN

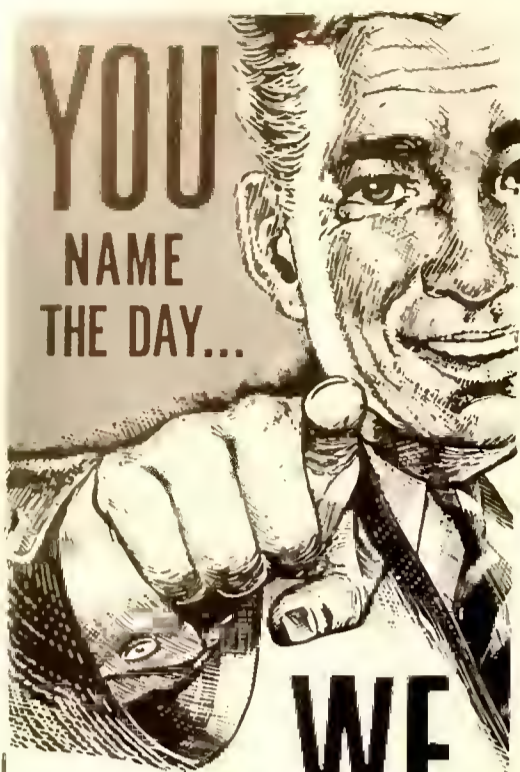


BILL LEONARD



BILL RANDLE





YOU NAME THE DAY... WE HAVE THE AUDIENCE!*

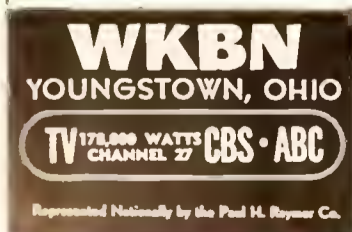
HERE'S WKBN-TV'S
SHARE OF AUDIENCE!*

Time Period	WKBN TV	Stations				
		B	C	D	E	F
Mon.-Fri.						
7 a.m.-Noon	44	31	14	3	3	5
Noon-6 p.m.	44	29	11	3	8	6
6 p.m.-Midnight	45	33	7	3	9	3
Saturday						
Noon-6 p.m.	50	31	6	3	3	7
6 p.m.-Midnight	47	35	6	2	4	6
Sunday						
Noon-6 p.m.	52	17	12	6	8	6
6 p.m.-Midnight	49	34	6	2	5	3

Station B is Youngstown. Stations C, D & E are Cleveland. Station F is Pittsburgh.

CLEVELAND OR PITTSBURGH STATIONS DO NOT COVER THE YOUNGSTOWN MARKET! WKBN-TV SHARES OF AUDIENCE FAR SURPASS LOCAL AND OUTSIDE OPPOSITION. WHAT'S MORE, CHANNEL 27 HAS THE 16 TOP RATED PROGRAMS* IN YOUNGSTOWN AND 366 OF 442 QUARTER HOUR FIRSTS.*

*Source: Telepulse, September 18-24, 1955.



CHANNEL

Continued
from
page 26

SPONSOR BACKSTAGE



utilizing EP and LP packages exclusively, any imaginative program director can build an unlimited number of programs with specific and powerful and continuing adult audience appeals.

I will cite just one example with which I happen to be thoroughly familiar. It deals with an RCA Victor album entitled "Passions in Paint." This is an LP consisting of 12 original compositions by Henri Rene, each named for one of the world's great paintings. This collection of works was recorded by RCA with an orchestra consisting of some 50 of the best musicians in the world. It is a fine work of intriguing and excellent music performed with great integrity and artistry.

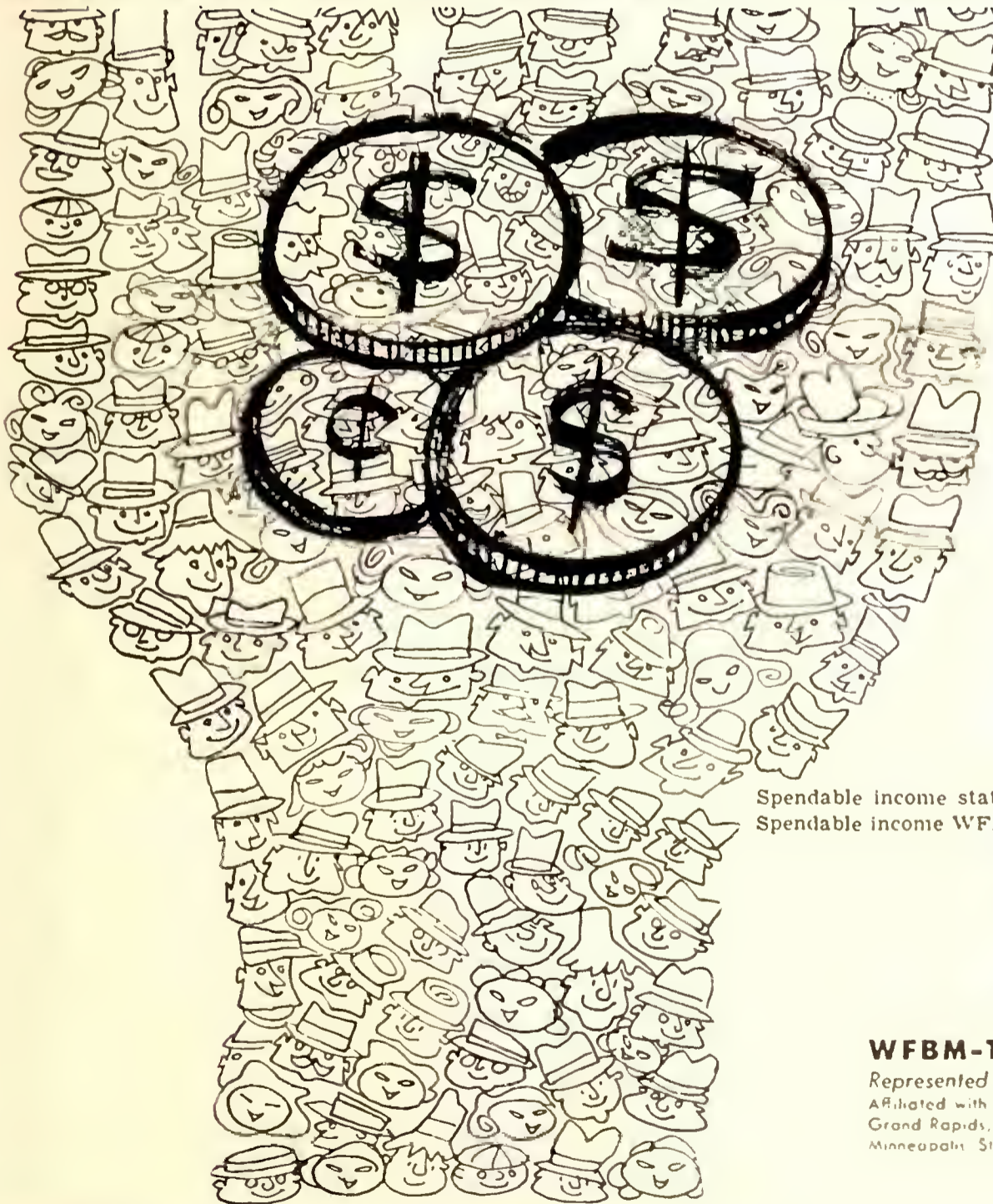
NBC took this album, arranged to have the art critic of the *New York Herald Tribune* and the serious music critic of the *New York World Telegram* on a show to discuss the relationship between good music and fine art. The moderator was Ben Grauer. This made for a full hour program, which would be difficult to equal for genuine interest and appeal to lovers of serious music and art. RCA also had scripts written, suitable for 15-minute, half-hour and full-hour shows in which the paintings and their creators were literately discussed. These were sent to some 750 radio stations, who also received the "Passion in Paint" LP itself. I had occasion to see the actual performance loggings of the works in this fine package some three months after it (complete with scripts) had been laid in the stations' laps. To say that the performances were minimal is an understatement.

Here was an example of a fine musical program idea virtually handed to programmers on a platter, with very few takers. This would indicate, I believe, not only a lack of imagination and ingenuity on the part of many program men in radio, but quite possibly just plain, ornery laziness. This might indicate also that some station managers, eager to develop larger audiences for more advertisers, might well sit down with their program people and explore this area.

Any station manager or program man who embarks seriously on such an exploration will find more than enough classical, jazz, popular, country, general albums of any kind in any category to build countless program series with vast audience and sales appeal. Any radio man will also find the record companies, promotion departments more than eager to cooperate in the intelligent exploitation of packaged disks. If I can be of any help in supplying to interested readers the names of such promotion men at the various record companies I'll be glad to. This, as I said in the beginning, is a point I've been trying to make for a long time. It would give me considerable satisfaction to make it effectively. ★ ★ ★



OVER HALF OF THE SPENDABLE INCOME IN INDIANA



*is in the
hands of
people served
by WFBM-TV*

Spendable income state-wide: \$7,005,872,727
Spendable income WFBM-TV-wide: \$3,853,232,000



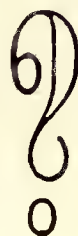
WFBM-TV INDIANAPOLIS

Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio, WOOD AM & TV,
Grand Rapids, WFDF, Flint, WTCN, WTCN-TV,
Minneapolis, St. Paul

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

**How would you advise clients on handling and
interpreting mail drawn by shows**



JUDGE WELL OR TEMPT OBLIVION



*Storrs Haynes, v.p. in charge of tv-radio
Compton Advertising, New York*

● Two things must be borne in mind when considering the value of program mail to the advertiser. One is that the amount of such mail is usually microscopic by comparison to the number of viewers or listeners a program may have. The second is that, in my opinion at least, the letter-writing public is not a cross-section of the audience. The motives which prompt people to write to the sponsor about his program may be very subjective, and thus they cannot be relied upon to reflect the attitudes of the audience as a whole. Letter writers are a self-

selected sample, which is, of course, no sample at all.

Program mail is therefore a very thin reed indeed to lean upon in making program judgments. Yet I vividly remember one sponsor who assembled his entire board of directors to consider dropping a noted newscaster on the basis of one letter.

This is not to say that program mail should be ignored entirely. I think it should be read by someone, either in the advertiser's organization or at his agency, who has a reasonable amount of judgment. It should be tabulated if it reaches any proportions, though this tabulation need not be any more complicated than "likes program," "dislikes program," "thought story was silly," etc. The tabulation should then be forwarded to those directly concerned with the program in question for whatever value it may have. Frankly, however, anyone who alters a sound program judgment on the basis of a handful of letters is tempting oblivion.

Should program mail be answered as a matter of public relations? Generally, I don't think the advertiser need go to this expense, though the judgment of the initial reader will undoubtedly help select some letters which would be worthy of acknowledgment.

ACKNOWLEDGE, ACT CAREFULLY



*Paul Gumbinner, director of tv & radio
Laurence C. Gumbinner Adv., New York*

● Letters, particularly spontaneous ones, written to a sponsor as a result of his program can be made very valuable. They tell him that an individual was impressed enough with the program to write a letter about it. If the letter is not a crank or pressure-group weapon, it deserves an answer.

We advise our clients to get the greatest benefit from these letters by analyzing them and making whatever adjustments they feel the suggestions merit. If there is no action that can be taken, the sponsor ought to at least answer the writer to thank him for his

TIPS ON HANDLING CONTEST ENTRY BLANKS

Much contest mail consists of entry blanks, but they have their pitfalls. Various FTC, postal, state and local regulations must be carefully considered. Rules must be specifically stated and then remain unchanged throughout the contest period. For example, a contest cannot be extended to pull in more entries.

Here are a few pointers from the Reuben H. Donnelley Corp., one of the top contest-judging organizations in the country:

● **Entry blanks.** If you want all entries submitted on official blanks, provide for adequate dis-

tribution at the dealer level throughout the contest period. If you will accept facsimilies, you must announce this fact.

● **Contest rules.** If they're not printed on the entry blanks, make them available to the contestants in written form, either in other advertising or at your offices or at your distributors'. Stress the need for strict adherence to rules. As many as 20 to 30% of entries are rejected because the contestants did not follow the official rules, left off their names and addresses, or for similar disqualifying reasons.

interest and tell him that it is appreciated. Such answers, even if not followed by company action, can do a fine public relations job on the individual who wrote the letter.

Some letters are obviously the work of pressure groups. It is generally easy to spot them from the concentration in a given geographic area and the similarity in wording or message. Sponsors can expect bursts of these from time to time, but for the most part they can be ignored as easily as the occasional unsigned crank letter we get. However, if there is a general feeling by many viewers in all areas that a given program was in poor taste, I'm certain a sponsor would take swift action to correct the situation. He can't afford to antagonize his customers.

Of course, it is not always bad to get letters of criticism from the audience. A program dealing with a controversial subject is bound to draw some honest remarks that will be unfavorable. Still, those people who write in about the show may be the sponsor's best customers because they will remember the show if they are interested enough to criticize it. Their interest can be converted into enthusiasm even with a thank-you form letter.

ANSWER EVERY ONE AMIABLY



*James C. Douglass, v.p., radio-tv director
Ted Bates & Co., New York*

● The reasons why people write letters about radio and television shows are as numerous as the hairs in the beard of the Prophet. The reasons are also fairly mysterious. There is little mystery, however, in why such letters should be answered. Here are three fundamental reasons:

1. It protects the best interests of the client.
 2. It's common courtesy, and com-
- (Please turn to page 116)

THE ONE-TWO STORY

**Consistently
first choice in the
Columbus Market**

**20
top pulse
rated programs**

**day and
night**

CBS for CENTRAL OHIO

WBNS

radio

COLUMBUS, OHIO

ASK
JOHN BLAIR



Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

buy

and we can tell you why

If you really want more business and will tell us a few basic facts about your sales policy, distribution, and sales objectives, we will research your industry, competitive sales strategy and media patterns. If our study shows promise of greater impact, economy and RESULTS through Spot Radio, we will submit campaign ideas and budgets. You then decide for yourself.

Product and media research is one of the many services we offer to advertisers and their agencies. Please call or write us today.

EAST, SOUTHEAST

WBZ+WBZA	Boston+Springfield	51,000
WGR	Buffalo	5,000
WWJ	Detroit	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFB	Syracuse	5,000
.		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh-Durham	50,000
WDBJ	Roanoke	5,000

MIDWEST, SOUTHWEST

WHIO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth-Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
.		
KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth-Dallas	50,000
KENS	San Antonio	50,000

MOUNTAIN AND WEST

KBOI	Boise	5,000
KVOD	Denver	5,000
KGMB-KHBC	Honolulu-Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798



Midwestern tv viewers help finance satellite tower

What is believed to be the first attempt by residents to contribute their money to open a satellite station in their area will soon bear fruit. This is the solution to a three-fold problem around Hayes City, Neb.: a community antenna was impractical because of the scattered ranching population; a local station was unlikely because of the low population; and a satellite station was too expensive an investment for the stations nearby.

Despite this dismal atmosphere, lo-

cal residents formed the Southwest Nebraska Television Committee to collect \$150,000 to finance the building of the satellite. With the cooperation of the local weekly newspaper, which held a dance drawing 3,000 persons, and a nine-hour radio marathon that netted over \$12,000, the Committee succeeded in bringing tv to the community.

The latest word on the satellite station is that it is due to go on the air within the month. ★ ★ ★

Local stations produce daily community "newspaper"

Several radio stations have begun publication of their own daily free news sheets in order to promote the stations' news coverage or supply printed news in communities where there are no Sunday or Monday morning papers printed.

Among these stations, five come out at noon with a *Tablegram*; they are: KLZ, Denver; KGGM, Albuquerque; KOLF, Scotts Bluff, Neb.; KVOP, Plainview, Tex.; KVOO, Cheyenne, Wyo.

KVOO does one of the most extensive jobs with its *Tablegram*, pub-

lished Monday through Saturday. Because no Sunday or Monday morning paper serves the area, the station's Monday morning edition is in particular demand and is thus its major effort of the week.

Though the stations' *Tablegrams* are too small to actually compete with the newspapers in the area, they pride themselves on the fact that some issues carried stories that were beats on the regular newspapers in their area. Routine fare consists of market news, weather and local and national news. ★ ★ ★

Edison Foundation supports film show "The Big Idea"

The Thomas Alva Edison Foundation will cooperate with the producers of the syndicated film show *The Big Idea* to keep Edison's spirit of "inventive-mindedness" alive. The show will be syndicated nationally by Donn Bennett Productions.

Inventors appear on the show and demonstrate their ideas with the hope of interesting someone in the audience who has capital or manufacturing facilities. During its seven-year live run in Philadelphia the show has presented such unknown idea men as Lloyd Rudd

and Cyrus Melikian, inventors of the now famous Rudd-Melikian automatic coffee dispenser. (See "How tv put over a coffee vendor," SPONSOR, 22 September 1952, page 32.)

The Foundation selected the show on the basis of a study conducted in its behalf by Albert Frank-Guenther Law to determine the most suitable vehicle to encourage invention. At SPONSOR's presstime *The Big Idea* had been sold in 39 markets starting 1 January, but local sponsorship may up the figure to 70 by that date. ★ ★ ★

Radio station plugs self on car record players

Station Manager Bill McGrath of Boston's WHDH came up with an idea for recapturing any part of the station's car radio audience that might switch to using the new auto record players. He cut a record of the type normally played on these sets and made arrangements with car dealers to put it into the hands of the people buying the players.

The record is labeled "For your listening pleasure, courtesy of radio sta-



Station manager McGrath readies car disk

tion WHDH. Boston, 850 on your radio dial." The listener hears music played by the station's musicians with an announcer cutting in inquiring whether the listener is missing the sports, road conditions and the like that only a radio station can provide. ★ ★ ★

KVTV polls country for 21st Century guesstimates

A metal receptacle is being built into the wall of KVTV's tv and radio studios. The Sioux City station is collecting guesstimates from people in many walks of life about what the world will be like in the year 2000. All of the answers will be sealed in the metal container on or about 15 December and left there until 1 January 2000.

When they are opened, the station will determine how good present-day business people were at looking into the future. Many of the "guesstimators" are, of course, in the broadcasting industry. ★ ★ ★

Bank vice president delivers tv commercials

A Wichita bank vice president may find himself becoming a tv personality. The v.p., Ken Johnson, appears on KTVH alternate weeks, when the Kansas State Bank sponsors the Liberace show, and takes part in the program's



Bank v.p. does tv film show commercial

two commercials in an informal manner.

Other bank staffers appear with him and demonstrate the way a customer can bank by mail, open a checking account or borrow money. The bank has been very enthusiastic over the results, has said: "We believe that the success of our commercials is due to the fact that staff members represent the bank on the air, giving the tv audience a chance to meet the people who serve them, and showing the actual services available to them." ★ ★ ★

Briefly . . .

Shortly after sales were combined at WMUR and WMUR-TV, Manchester, N. H., the Clyde Garfield Ford Co. bought a schedule of announcements on both stations. The schedule made use of \$500 worth of announcements and stressed the idea of a one-cent sale.

Customers buying a new Ford at list price could obtain a Ford accessory for each additional one cent. Sales were impressive: 56 in the 24-hour sale period.

* * *

Timebuyers in more than a thousand American and Canadian ad agencies received copies of the special television sections that appeared in both newspapers in Calgary, Alta. The sections were the combined work of the newspaper staffers and CHCT-TV's promotion department who supplied many of the photos used.

Purpose of the special sections was commemoration of the station's introduction of local, live programing. Until 14 November the station had been originating its broadcasts from its transmitter facilities. After completion of its \$750,000 studio facilities the station started a schedule of 26 hours of local, live broadcasting a week. This gives the station one of the heaviest such schedules for an independent in the dominion. ★ ★ ★

You need only buy WFBG-TV to cover all of central and Western Pennsylvania. With maximum power of 316,000 watts, WFBG-TV blankets the rich, heavily-



populated areas between Pittsburgh and Harrisburg.

In addition to the 537,452 tv sets in its coverage area, you get a bonus of 131,556 television homes in Metropolitan Pittsburgh.*

WFBG-TV

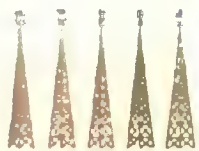
Altoona, Pa.

BASIC  NETWORK

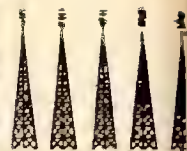
also ABC, NBC affiliate

Represented exclusively by H-R Television, Inc.

*Videodex January 15, 1955 Gives WFBG-TV 11.6% in Pittsburgh, or more than 130,000 homes.



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNE NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
EL DORADO, ARK.	KRBB	10	18 Nov.	24	630	NBC	None	NFA	South Arkansas Tv Co. Inc. Dr. Joe F. Rushton, pres. W. C. Brewster, v.p.
BISMARCK, N. D.	KBMB-TV	12	14 Nov.	13.2	310		KFYR-TV	25	North Dakota Bestg Co. Inc. John W. Boler, pres.
GRAND FORKS, N. D.	KNOX-TV	10	21 Nov.	2.95	220		None	NFA	Community Radio Corp. Carroll E. Day, pres. Don E. Whiteman, v.p. Adolf Lund, v.p.
WAILUKU, HAWAII	KMVI-TV ¹	12	7 Nov.	30	5,910	NBC	KMAU	NFA	Elmer O. Hanson, v.p. & gen. mgr. Maui Publishing Co. NBC Spot Sale J. Walter Cameron, pres.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
BILLINGS, MONT.		8	23 Nov.	87.1	574	KOOK-TV	22	Midland Empire Bestg. Co. P. N. Fortin, pres.
BUFFALO, N. Y.		59	23 Nov.	25.1	419	WBEN-TV WBUF-TV WGR-TV	982 ²	Frontier Television Inc. Bernard J. Obletz, pres. Richard S. Levy, v.p.

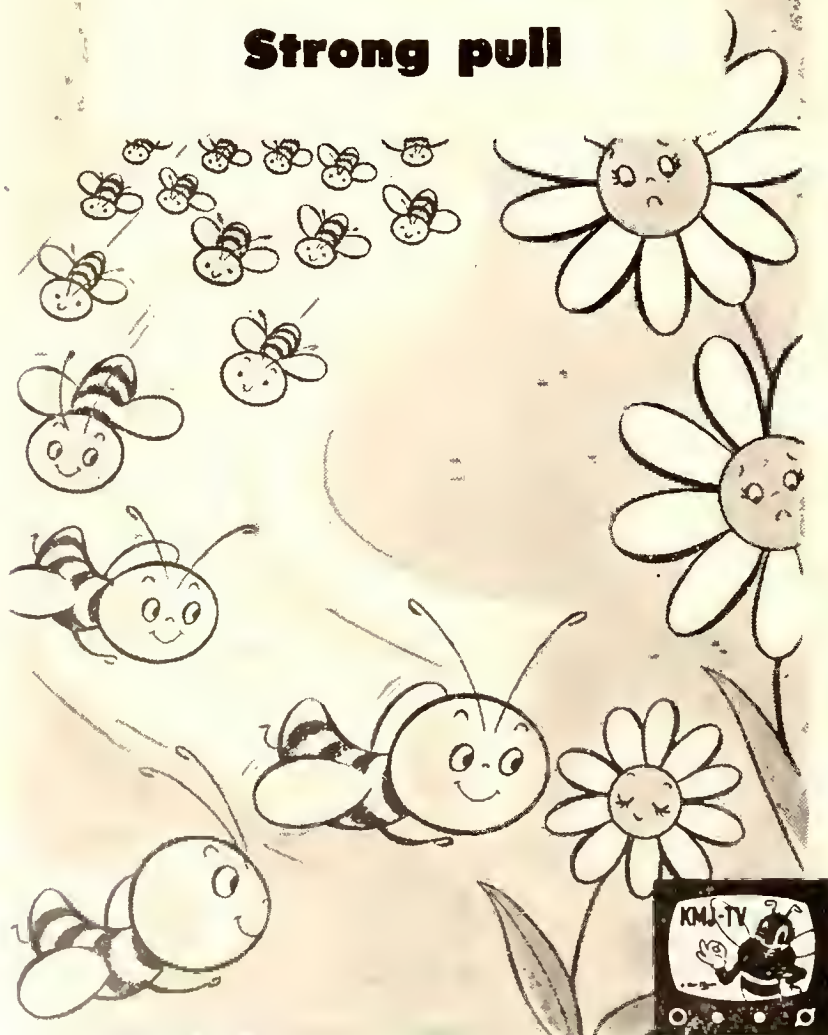
BOX SCORE

U. S. stations on air 420\$ Markets covered 260\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 31 October and 11 November or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not

above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NAB Research and Planning. NFA: No figures available at present on sets in market. †Plans to retransmit programs of KONA, Honolulu. ‡Includes Canadian sets covered.

Strong pull



... keeps viewers tuned to

KMJ-TV

FRESNO, CALIFORNIA • CHANNEL 24
Basic NBC affiliate

**the San Joaquin Valley's
FIRST TV station in...**

- POWER** now 447,000 watts.
- RECEPTION** viewer survey shows KMJ-TV reception is rated most satisfactory and snow free in the Fresno area.
- COLOR** KMJ-TV was the first local station equipped to transmit network color and now transmits local color slides and films.

Paul H. Raymer, National Representative

We're making more money in Billionized San Diego!



\$1,509,052,000* consumer spendable income in 1954.

More than Dallas, Miami, Denver, Columbus, or Indianapolis.

San Diego has more people, making more, spending more, and watching Channel 8 more than ever before.

*Consumers Markets 1955.

KFMB  **TV**

WRATHER-ALVAREZ BROADCASTING, INC.

REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

"PASSPORT TO DANGER"

#1 in U.S.*

FLASH! The Mennen Company has just ordered "Passport to Danger" for 30 key markets—adding to the 100-plus already sold. Still available—first run of these exciting half-hour adventures in over 150 markets.

Other prestige sponsors include—

- Anheuser Busch, Inc.
- Sears-Roebuck Co.
- Wise Potato Chip Co.
- Thom McAn Shoes
- Strietmann Biscuits Co.
- Donovan Coffee Co.
- Blatz Brewing Corp.
- Welch Grape Juice Co.
- Socony Mobil Oil Co.
- Pearl Brewing Co.

NOVEMBER 19, 1955 The Billboard Scoreboard

SYNDICATED FILM PROGRAMS

• Pulse Top 25 Non-Net Shows

Rank	Show & Distributor	Avg. Sept. Rating
1.	Passport to Danger (ABC).....	15.0
2.	Douglas Fairbanks Presents (ABC).....	14.1

ABC FILM SYNDICATION, INC.

NEW YORK
10 E. 44 St.
SU 7-5000

CHICAGO
20 N. Wacker Dr.
AN 3-0800

HOLLYWOOD
1539 N. Vine St.
HO 2-3141


DALLAS
3123 McKinney Ave.
RA 6302

ATLANTA
267 Colonial Homes
Dr. N.W. • EM 4621

SAN FRANCISCO
277 Golden Gate Ave.
UN 3-0077

NEW ENGLAND
Reed St.
Western Circle
Westfield, Mass.
LO 2-3487

SATURDAY

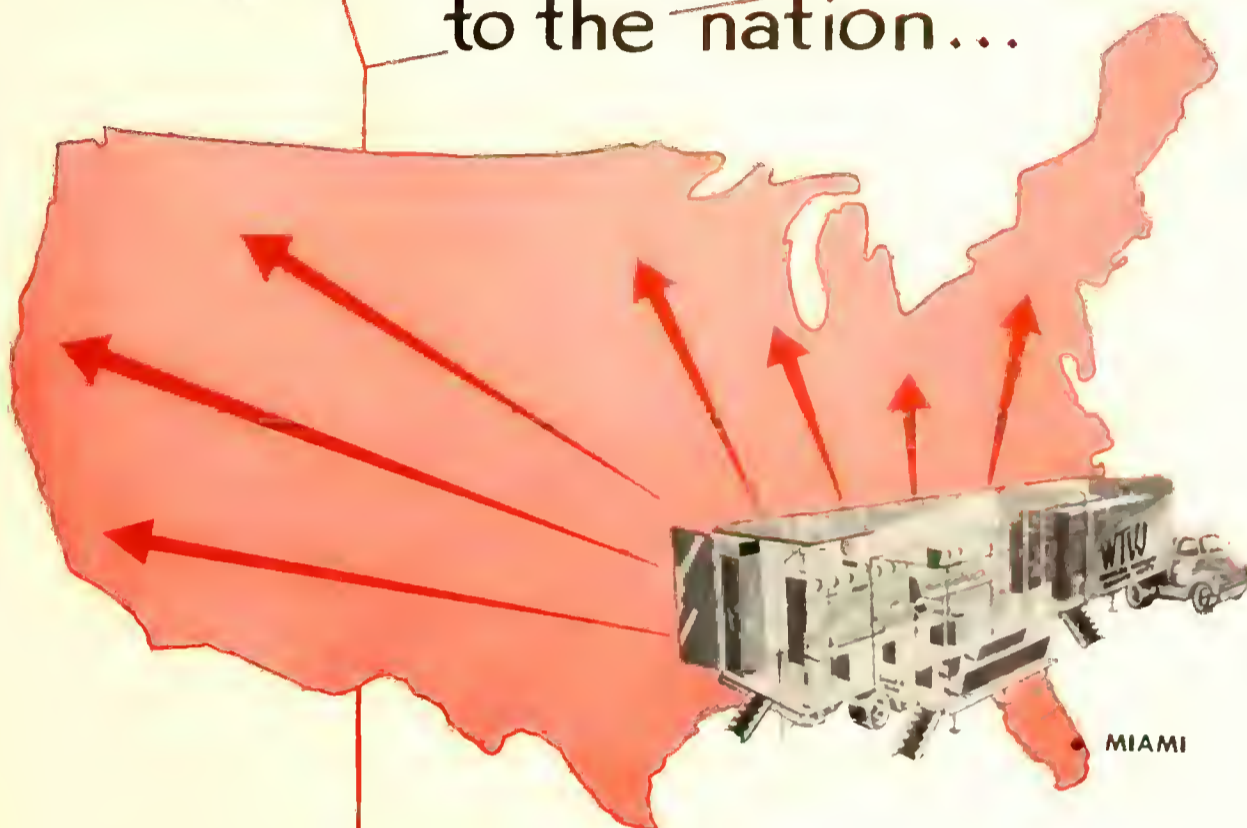


1

Bringing

Florida

to the nation...



Florida's First
Television Station
100,000 WATTS
1,000 FT. TOWER

Represented Nationally
by Free & Peters, Inc.



Basic Affiliate

SNOW, SLEET, HAIL AND ICE? *Not In Sunny Florida!!*

More and more network producers and advertisers are finding that a Florida setting adds glamour to the program and points to the RATINGS.

Plan now to originate your show from fabulous Florida by using the facilities of Miami's Channel 4. WTVJ has the personnel, equipment and experience to assure you of quality service.

WTVJ
Channel **4**
MIAMI

TALENT RESEARCH

(Continued from page 47)

think. Hold on, Mr. Executive. Talent agencies do not develop talent. They do no researching. Talent, like Topsy, just grows. Talent agencies acquire what they call "properties" by many and devious methods. Few, if any are interested in representing the tyros, beginners.

Instead, they prefer the well-established properties; those who are in

demand and are regularly employed.

Talent agencies operate on the theory, "Let them knock themselves out first; let 'em get a rep. If they're any good we'll get 'em one way or another. If necessary we'll steal them."

So how does one of their artists (that's what the talent agencies call their properties when they speak to you) become big and possibly appear on your show, at a big price?

Here's one pattern. The scene is the office in a major talent agency and X,

a comic, is on the phone with Y, his agent.

X: "I've been with your office for a year. I signed with you because you promised to get me my own tv show. Up to now you haven't even gotten me a guest shot. If you guys don't come up with something very quick I'm gonna ask for my release."

Y: "Don't get impatient, kid. We're working on something pretty big. We ought to be getting word about it any day now. Now don't ask me what it is because if it leaks out we'll blow the whole deal. So sit tight. And don't call me. I'll call you."

That evening the talent agency has its department head meeting. This is the confab where all the problems are thrown out on the table and the agents discuss it.

Y: "X was in today raising hell. He's getting tough to handle. If we don't get him a tv shot he may demand his release. Anybody here got any ideas?"

The agents, all department heads, ruffle their papers, look up at the ceiling, out of the window, at each other. Nobody has an idea. One lad who is in charge of guest tv shots finally says, "Maybe I can get X a shot on Garry Moore or Steve Allen."

"That's it!" is the general agreement. At least X will get some exposure and who knows."

So the next day our enterprising lad calls on the producers of the Garry Moore show or the Steve Allen show, or both. He describes X's talents in the most glowing terms, boasts how much money the office gets for him in night clubs and theaters and how many people want him. "But as a special favor we'll let you have him."

The producers, who've heard agents' tales before, are cynical. They prefer to "see" the comic first. This means an audition and the agent doesn't know if X will stand still for that. However, he goes back and reports to agent Y, his boss.

Y phones X: "We finally came up with just the thing for you. Steve (or Garry) has been after us for you for a long time. But we wanted just the spot. Well, we finally got it. But some of the boys haven't seen you for some time and wanted you to come in for a quickie run through of your material. So when can you come down this afternoon?"

So our comic takes the date after



11-11:30 a.m.
Monday thru Friday

Flavor to Taste!

Big audience!

Here is how to SELL Foods in this \$129,460,000 food market!

Lorelei Stroble's daily cooking program is locally produced to produce local results. Put her sincere personality and know-how to work for you! Participation spots available. Call, wire or write for details. WBRZ's local productions reach the audience you want!

The only television station covering the heart of Louisiana—with its \$899,481,000 buying power.



Power:
100,000 watts

Tower:
1001 ft.

NBC-ABC
Represented by Hollingbery

W-B-R-Z Channel **2**

BATON ROUGE, LOUISIANA

THINK



NO SELLING CAMPAIGN

IN THE SAN FRANCISCO AREA IS COMPLETE WITHOUT...

kpix
CHANNEL 5
SAN FRANCISCO, CALIFORNIA

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
KYW • WPTZ, Philadelphia
KDKA • KDKA-TV, Pittsburgh
WDWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.
KPIX, San Francisco
Represented by The Katz Agency

some demurring. The talent agency is momentarily relieved because X will now get his first exposure.

X goes on, is pleasant without being outstanding, and that's that. The network people who were supposed to have watched him forgot to, were busy doing something else, playing gin, or drinking it, or simply were not interested.

Suddenly in comes a load of mail asking who that "new face" is and the talent agency starts to move. It is now excited. They get X, add a girl (also

displeased with her lack of progress), get an outline of a format—and presto! a new package is born.

If you wanted the boy before you could've bought him for \$500 tops. The girl for perhaps another \$400. Now the package price, along with music, props, etc., is \$20,000.

So much for the research or development by talent agencies.

The networks operate differently. One web, NBC TV, has recently started a nationwide campaign for (1) new writers and (2) new performing tal-

ent. I think this is the third such talent-hunt launching started by this network. The plan is laudable and necessary. Somebody will have to come up with new stars when the present flock outlives its usefulness. How does it operate?

A comic, for example, is placed under contract to the network for a nominal sum—with options, of course. No network is so crazy as to tie itself up without some out. A writer or writers are assigned to create a format and write appropriate material for this new comic.

A format is finally developed and material outlined. I will skip the many hands it has to pass through before it is finally approved. Well, the show is now on paper and arrangements for a kine are made. The kine is viewed by the brass and assistants and everybody is crazy about it. They'd better be. Money has already been invested and heads can roll if the enthusiasm isn't there. The web's sales force now goes out to sell the show. I'm assuming that time has already been made available.

The preliminary work, research, salaries and kine costs now amount to

★ ★ ★ ★ ★ ★ ★ ★
 "Radio set sales are greater than television; most people have more than one radio set; there is less radio set listening in living rooms and more in other rooms and cars; radio is listened to by individuals and not by the family; radio listeners look for both personal guidance and entertainment; and last, and probably most important, most daytime listeners do other things while they listen, while two out of three nighttime listeners concentrate only on the program. To put it another way, about as many people listen to radio as before, but they do not listen as extensively."

ROBERT E. KINTNER
 President
 ABC

★ ★ ★ ★ ★ ★ ★ ★
 about \$25,000. A tidy sum. You need a show. You like the kine. You feel it will help sell your product. The price to you, \$40,000 a week.

If the show represents your product successfully you get increased sales. If the show builds to a respectable rating and option time comes around, your cost has now risen to \$60,000—if you want to keep the show. And so it goes. If the figure gets too high for you, you share the cost with another sponsor, and still another sponsor.

Do you think the foregoing isn't a fair example? How do you think the Red Buttons show was built? The

KING OF A NEW FRONTIER



NOW!

UP TO MAXIMUM POWER WITH THE BIGGEST TV BUY IN THE SOUTH

656,675 SETS!

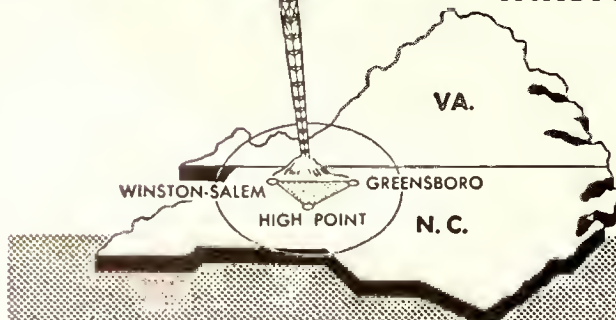
MORE THAN ANY OTHER STATION
SOUTH OF WASHINGTON, D. C.

More than top power — here's top coverage, too! WSJS-TV's new mountain top tower is 2000 feet above average terrain . . . beams your sales story to the Golden Triangle cities of Winston-Salem, Greensboro, and High Point, plus 91 counties in 5 states . . . with a whopping total of 3,943,000 people!

A 4½ BILLION DOLLAR MARKET

WSJS-TV

WINSTON-SALEM, N. C.
CHANNEL 12



NBC for
 WINSTON-SALEM
 GREENSBORO
 HIGH POINT
 HEADLEY-REED, REP.

of great account...
JIM SWITZER



"In the Omaha Area . . . Beatrice Foods selects KMTV for its survey leadership and merchandising help."

says Jim Switzer, Vice President, Foote, Cone & Belding, Chicago

"WE wanted Beatrice Foods advertising to be on Omaha's most popular TV station and we wanted lots of merchandising help," Mr. Switzer said. "So naturally we chose KMTV."

"Our 15-minute Sports For The Family film secured a fine rating," said Mr. Switzer, "and the Omaha manager for Beatrice Foods was highly pleased with the help KMTV gave him in merchandising and in promoting a contest among Omaha youngsters."

According to the latest Pulse survey (Sept. 6-12), KMTV has 13 of the top 15 weekly shows . . . 8 of the top 10 multi-weekly shows . . . and leads by wide margins in most of the weekly Pulse time classifications.

So profit from the experience of many successful national advertisers. Contact KMTV or your Petry man today for more information on many choice KMTV availabilities.



KMTV MARKET DATA*

Population	1 500.850
TV Homes	337 500
Retail Sales	1,712,656,500
Buying Income	2,229,121,000
*SM-SRDS Estimates	

IT'S NO DRAW — IN OMAHA

SMART ADVERTISERS ALL AGREE: IN OMAHA THE PLACE TO BE IS CHANNEL 3

TELEVISION CENTER

KMTV

CHANNEL 3

MAY BROADCASTING CO.

OMAHA

Represented by

Edward Petry & Co., Inc.

1001 F Street, Omaha, Nebraska 68102

fact that it fell by the wayside is another story.

So what can you do about it? A long way back we told you you're in showbusiness. If you're in it you'd better think of research and development. Go where the talent is and learn something about it. What makes it click? What do you see in it that would appeal to your market? Get acquainted with it before the asking price makes you faint. If you're going to buy Hollywood and Broadway names you'll always pay through the nose.

So meet the performing talent in its own home grounds. With fewer places where talent can display its wares, the task isn't too great. You'll have to stay up late. You'll meet and talk to strange people. You may even have to learn a jargon that will puzzle you. But in the long run your chances of success in coming up with something you'll like will be as good as, if not better than, anything you're given by either the talent agency or the network. And the price won't be something that will raise your blood pressure.

Comedians are the most widely

sought, so go out and watch them. Don't bother with the well known. They already have a price tag, are usually too expensive, and have already been on tv. What you want is something new, different.

Avoid the comedian who stands and tells jokes on the order of "my girl wears open-toed army shoes." These stand-up comics seldom are actors, and tv needs actors, not just bad joke tellers.

Don't mistake overacting for comedy. Underacting is often the hallmark of the basic comedic art. It requires more intelligence than just learning lines. Also, look for a pliable face and expressive eyes.

You're not going to find the him or the her right away. It takes time.

So where to look?

If you're in or around New York try the Catskill Mountains (commonly known as the "Borscht Circuit") or the Poconos.

Don't bother with the headliners; watch the supporting acts instead. The smaller night clubs—not the Copas or Latin Quarters or hotel spots—are good hunting grounds. The Blue Angel, Ruban Bleu and occasionally one or two other places are recommended.

If your fraternal organization, club, or business gives some kind of a dinner where entertainment is provided, pay particular attention to the performers. They're usually young people known only to the entertainment director.

Once you find what you think is *it*, the hard work begins. You've done some research; now begins the training. The person you choose will need coaching, material, lessons.

If you already have a network tv show, use your influence to put your protege on sustaining local tv shows. When he's had enough seasoning put him on your show for a few minutes at irregular periods. Your producer may object. Let him. Chances are he doesn't know any more about comedy than you. All opinions are subjective.

As a general rule, avoid singers. They're too often artificial products of a record hit. They can't act, have little personality and frequently have little else but a trick voice. Your Perry Comos and Bing Crosbys don't happen often.

That's about all for this session—so good hunting . . . it's open season!

★ ★ ★

Obviously OUTSTANDING

SIX FULL TIME NEWSMEN OUT OF
A STAFF OF 44 GIVE PEORIA AREA
THE MOST COMPLETE COVERAGE
OF LOCAL AND WORLD NEWS

FIRST in the Heart of Illinois

CBS RADIO NETWORK

WMBD

PEORIA

5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

FIRST IN AUDIENCE

IN METROPOLITAN SHREVEPORT*

19 OF THE TOP **20** SHOWS

68% OF THE NIGHT-TIME AUDIENCE

61% OF THE DAY-TIME AUDIENCE

Leads in 150 out of 168 nighttime quarter hours.

Leads in 108 of 199 day-time quarter hours.

*Based on ARB Survey of television viewing — week of October 9-15.



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

KSLA offers you audience leadership . . . full power coverage of over 155,000 sets . . . 23 months on-the-air experience . . . AND THE LOWEST TV COST IN SHREVEPORT. *Present low rates stay in effect through June of next year for advertisers established by the end of this year!* In this important Southern market this is your BEST POSSIBLE TV BUY. See your Raymer man right away.

PAUL H. RAYMER COMPANY, INC. National Representatives

New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago.

FIRST
IN
**SHREVEPORT,
LOUISIANA**

KSLA

CHANNEL 12

Affiliated with
CBS and ABC



SUPERMARKET SYMPHONY (Continued from page 45)

factors: a hang-up promotional job by client, agency and station WBTV; the general rise of interest in classical music stirred up by hi-fi and low-priced longplay records; the upbeat of cultural interests that is part of the post-war growth in the South.

But the actual idea for a live television symphony came from the success of a pop concert of the Charlotte Symphony sponsored by Bill Harris, presi-

dent of the grocery chain that now averages over \$200,000 weekly in sales volume. A capacity audience packed the local armory to hear the concert. Eight months later, customers were still talking about the show.

Harris reasoned that the symphony, on the larger stage of television, would arouse widespread interest, and provide a civic-minded program vehicle to promote the store chain. As events prove, he was right.

Says supermarket Harris:

"The people of our city should have

an opportunity to see good musicians perform. In this nervous world, we need to listen to music. Good music is for everyone. Believing this, we have given our wholehearted support to this community program.

"It's certainly gratifying to us to be in a position of gaining materially as a result of a civic enterprise."

The *Carolina Hour* has also disproved the notion that only the upper-bracket shoppers will "dig" a symphony. Says adman Kincaid: "It's been amazing to the sponsors that people of every stratum seem to like the show. More folks of the lower- and middle-income class mention the show than those in the higher-income brackets, by the way."

Is a show of this type out of line with other local tv shows available to the supermarket chain? According to Harris executives, the answer is "no."

"Production costs of the program," Kincaid states, "have been slightly

SUNDAYS, MONDAYS and ALL WAYS WOLF

has a lion's share of audience

SUNDAYS (daytime)	32.6%	1st PLACE
MONDAY thru SATURDAY	WOLF	
	Share of Audience	
Mornings 8 A.M. - 12 Noon	16.9%	2nd PLACE
Afternoons 12 Noon - 6 P.M.	33.3%	1st PLACE
Evenings 6 P.M. - 10:30 P.M.	29.7%	1st PLACE

everywhere you go . . .

MONDAY thru FRIDAY 9 A.M. to 5 P.M.

Barber Shops	50% (tie)	1st PLACE
Beauty Shops	31%	1st PLACE
Cleaners	23.1%	2nd PLACE
Dentists	24.6%	1st PLACE
Drug Stores	36.4%	1st PLACE
Grocery Stores	47.3%	1st PLACE
Service Stations	51%	1st PLACE

RATING for RATING — RATE for RATE
in **CENTRAL NEW YORK** it's

FREE . . . Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours, also new (October 1955) Business Establishments Survey. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

WOLF

SYRACUSE, N. Y.

National Sales Representatives

THE WALKER COMPANY

★ ★ ★ ★ ★ ★ ★ ★

"... the more people your ad calls upon, the more sales you are going to make for your product or service. It is true that a good many advertisers believe there are advantages in owning a particular show that outweigh this emphasis on frequency. But either way, network radio is now in a position to fulfill the individual requirement of any acceptable product."

JOHN KAROL

V.P. in charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

higher than ordinary live local programs, but sales results have proved it a profitable venture."

Show stopper: The show has become a phenomenon and a pattern-setter in musical circles as well.

A representative of the Charlotte Symphony traveled to the American Symphony Orchestra League meeting in Evansville, Ind., last June for the annual musical conclave.

Amidst the talk of Mozart and Mahler, of flatted fifths and sharp-tongued sopranos, there ran a *leitmotif*: How can symphony orchestras stay within their budgets in an era of rising talent costs?

The Charlotte man finally spoke up, and told about the sponsorship of the Charlotte musicians by a supermarket

SPONSOR

chain. At first, the other symphony managers thought he was kidding.

Now, serious musicians all over the country are eyeing the Charlotte tv show as a sort of musical pilot operation. Since a local symphonic tv show can be a commercial as well as artistic success, the feeling runs, why can't the idea be repeated in other cities that have local serious music groups?

Coda: In a coda-like summation of the show, and its effects on the community, adman Kincaid told SPONSOR:

"Never have I seen any advertiser realize such immediate and consistent results from an advertising vehicle or medium. We feel that the *Carolina Hour* excites civic and educational interest by programming good music and providing the opportunity for area talent to perform in a professional manner.

"Primarily, we are delighted to offer proof that televised Bach and Beethoven can sell everything from soap to cigarettes for our client and compete favorably with the best of tv program fare." ★ ★ ★

REP HEADACHES

(Continued from page 11)

one more thing I gotta tell you. Before I got the okay the commercial manager of the station called to tell me that if I was having such a hard time selling a good spot, what would I do when something hard to sell came along. Boy! I feel like a double scotch.

"I'll have a double scotch," the tv rep said to the bartender.

"Me, too," said the radio rep.

Each was silent with his own thoughts for a few moments. Finally, the radio rep said, "You know, we often get sore at timebuyers but they're really good guys. They have their problems. There are a lot of things going on they don't like, but they can't do anything about it. Like, suppose a timebuyer calls me and asks me for morning availabilities during the week. Well, as I said before, there's little around so I try to get some information about the campaign. You know, maybe I can come up with something

that'll fit the product even if it's not in morning time."

"Jeez, I know just what you're going to say," the tv rep said. "And you can say that again."

"You didn't give me a chance to say it the first time," said the radio rep, finishing his drink. "What I was going to say was that if you ask a timebuyer for information about campaign strategy and he says he's not allowed to talk about it even though he wants to, you can believe him. After all, a timebuyer knows we can help him if we know what they're trying to do with the product. We can shorten his work and just give him the best availabilities instead of all of them."

"Yeah," said the tv rep, "but those account men. You might think they're protecting the secret of the atom bomb the way they keep campaign strategies secret."

"Yeah," said the radio rep, "some secret. Two days later, a competitive timebuyer calls up, tells you what the campaign is all about and asks you if the competition is buying time on your stations."

"Jeez," said the tv rep, "you can say

it's a plane?
it's a jet?
it's LEE KNIGHT!

Constantly looking for unusual, audience-getting material, Lee Knight, hostess of WSPD's daily "Homemakers' Institute" program, boarded a jet plane recently to make a tape recording. And this summer, Lee toured England, France, Italy and Switzerland gathering some 40 taped interviews for outstanding program content. "Homemakers' Institute" programming gets the audience. Your advertising messages get the sales results in WSPD's 16 county, billion dollar market.



Call Katz or
CHerry 8-6201
in Toledo.



WSPD

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

1000 MAPLE N.W., SALES B'LDG., 1115 E. 5TH STREET, NEW YORK

THEY GET IDEAS



Tom Bennett
Program Manager
KDKA, Pittsburgh

Bill Dempsey
Program Manager
KPIX, San Francisco



Guy Harris
Program Manager
WOWO, Fort Wayne

Byron Dowty
Program Manager
KDKA-TV, Pittsburgh

Dick Pack
WBC National Program Manager



Grady Edney
Program Manager
WBZ, Boston



Gordon Davis
Program Manager
KYW, Philadelphia

Month in, month out, these WBC program managers develop a steady stream of ideas for new shows. Exciting, out-of-the-ordinary ideas that produce big audiences and big payoffs for advertisers!

Like Swan Boat, on WBZ-TV, Boston—a morning variety show that successfully combines big-time quality with local home-town atmosphere.

Like teaming up the city's five top disc jockeys—Moon Mullins, Barney Keep, Bob Blackburn, Al Davis, Al Priddy, on a single station—KEX, Portland—and then alternating the five flavors practically around the clock.

Like the crusading documentary WPTZ's Telescope that uncovers and covers current serious problems of Philadelphia.

Like new, fast, first-hand coverage of local news by KDKA, Pittsburgh, on the scene instead of only in the newsroom.

Like many, many more bright, imaginative programs on WBC's five radio and four TV stations.

On location in six big markets, and at Headquarters in New York, WBC idea-hunters are eternally at it. Result No. 1: brilliant programming. Result No. 2: big audiences. Result No. 3: WBC stations are the best buy in six markets where 26 million people live and buy. Get all the facts. Call Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808 in New York City.



No selling campaign is complete without the WBC stations

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
PHILADELPHIA—KYW
PITTSBURGH—KDKA
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
PHILADELPHIA—WPTZ
PITTSBURGH—KDKA-TV
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.



Stan Lee Braza
Program Manager
WPTZ, Philadelphia

Mel Bailey
Program Manager
KEX, Portland, Oregon



Bill Kaland
WBC Assist. National Program Manager



Gordon Swan
Program Manager
WBZ-TV, Boston



Gordon Hawkins
WBC National Educational Director

that again. Gimme another double scotch," he said to the bartender.

"Me, too," said the radio rep.

"Say," said the tv rep. "isn't that Gregory Peck? I heard he was touring Madi-on Ave. to get the feel for a movie about advertising."

"Nah, that's not him," said the radio rep. "And what if it was? What's he sold? Just because you can recognize a guy doesn't mean he's so great. We've got personalities on our stations that could sell circles around Gregory Peck and if any one of them walked

in here nobody would recognize him."

"That's the trouble with you radio guys," said the tv rep. "You're too sensitive. Let's get a table and eat. Maybe we'll feel better."

"This business would be a lot easier," said the radio rep after they were seated. "if the agencies gave everybody a crack at new business."

"Jeez," said the tv rep. "you . . ."

"Okay," said the radio rep. "I'll say it again. This business would be a lot easier if the agencies gave all the rep- a crack at new business. Now, mind

you, they're pretty fair a good deal of the time. But, boy, it gripes me when a timebuyer buys his favorite station list without giving me a chance to show what I can offer. What are you going to have to eat?"

"I think I'll have Yankee pot roast," said the tv rep.

"Me, too," said the radio rep. They ordered.

"Just between you and me," said the tv rep. "with all this talk about the agencies and timebuyers keeping things back, let's face it. some of my stations, aren't exactly angels in this respect."

"You don't even have to say it again," said the radio rep. "You want

2,343 TONS OF COFFEE!!



Just one pound of your coffee sold to the radio homes in WGN's area would mean 2,343 tons sold—\$4,217,400 at ninety cents a pound!*

WGN reaches more homes than any other advertising medium in Chicago and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

*A Clear Channel Station
Serving the Middle West*
MBS

WGN

Chicago
11
50,000 Watts
720
On Your
Dial



Eastern Advertising Solicitation Office.

220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston

Representative: George P. Hollingbery Co.

Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

For your best television buy in Chicago, it's WGN-TV,
Channel 9. "My Little Margie" and "Stu Erwin Show"
available for announcements Monday-Friday 10:00-11:00 A.M.

★ ★ ★ ★ ★ ★ ★ ★
"Today in media research, too much of our effort is concentrated on proving that something happened. Research is being done to provide post-factum ego-building material. Its dedication is flattery rather than fact. And some research is even being done to prove that someone else has over-flattered themselves."

SEYMOUR SMITH
Director
Advertest Research

★ ★ ★ ★ ★ ★ ★ ★

to know what a station pulled on me? This station manager comes in town, see, and begins giving me the business. I'm not doing so well, he says. His competition is getting some juicy national business that he thinks ought to be on his station. And at night, too. I felt like telling him that if he'd do something about his crumbly nighttime programing, maybe he'd get some business. Talk about dogs. Well, he's a kind of temperamental cuss, so I just kept my mouth shut. I got enough trouble without his switching to another rep. Hey, you stole my butter."

"You're getting too fat, anyway," said the tv rep.

"Do you ever look in your mirror?" said the radio rep. "Anyhow, where was I? Oh, yes. Now, get this. No sooner do we visit the first timebuyer when he begins spouting about some new programing he's putting on at night. Well, you know, it was a terrific idea. But does he tell me about it first? No, he does not. And it's been on the air for three weeks. Meanwhile, the timebuyer is looking at me with a where-have-you-been expression. Then he tells the station manager that this puts a different light on things and that his station will certainly get more



They talk of Pigeons and Glitch

"Pigeons" are not birds to a Bell System technician. They are impulse noises causing spots which seem to fly across the TV picture. And when he talks of "glitch" with a fellow technician, he means a low frequency interference which appears as a narrow horizontal bar moving vertically through the picture.

It is important that our technicians can describe the quality of their signals in terms which mean the same to Bell System technicians in television operating centers along the line.

They continually check their monitors and

oscilloscopes to guard the quality of the signal as it wings across the nation. If one of them notes any defect in the picture, he may want to compare the signal he is receiving with those received by monitors back along the line. It is important that they talk a uniform language with precise definitions. That way they quickly isolate the point of interference and correct it.

This teamwork along Bell System lines is another item which assures the network that the signals represent the best possible service that Bell System ingenuity can provide.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

serious consideration, especially since this kind of programing is just what he was looking for. And when we walk out the station guy has got one of those smug that's-the-way-to-sell-radio-son looks. Brother! I could have another double scotch."

"Hey, take it easy on my expense account," said the tv rep.

"What? With the tax bracket you're in, a drink doesn't cost you more than a dime," said the radio rep.

"Boy, you *have* had too much to drink," said the tv rep.

"I'm only kidding," said the radio rep. "I wonder if that station guy deliberately held back on that nighttime show just to prove to me he was a good salesman?"

"Hey, you're letting things get you down," said the tv rep. "My guess is that he figured if he sprang the new show on timebuyers during a personal visit it would have more effect."

"Well, maybe," said the radio rep. "But those things sure can be aggravating."

"Yeah," said the tv rep.

"You say, 'yeah,'" said the radio rep, "but you tv guys got it easy. We've got to sell our medium in addition to selling our stations. We're not glamorous like you. We're under-promoted. And I'll be the first to admit that part of the fault lies in our laps."

"We've got our problems, too," said the tv rep. "Don't kid yourself. We can talk about terrific impact but then the advertiser comes back with, 'I can't afford it.' It's hard to argue with that. And for tv to have a big future, we've got to bring in small guys as well as the big guys. And there's another problem we face in common with you guys. It's hard to go over the head of a timebuyer and try to sell the account man or ad manager. For some reason, timebuyers seem to resent it, although on the print side it's very common."

"Yeah," said the radio rep. "I've noticed that, too. Still, I think if you talk to the timebuyer first it helps."

"It helps a little," said the tv rep, "but the magazines and newspapers have tradition on their side. They've been selling themselves for years and

★ ★ ★ ★ ★ ★ ★ ★
 "Although there has been one abstaining member, the Board of Directors—which establishes our policy—has been substantially unanimous in their action regarding Toll Tv. Our position is clear: We don't want any kind of change in free-enterprise television which will lessen to any degree its free characteristics."

HAROLD E. FELLOWS
President
 NARTB

★ ★ ★ ★ ★ ★ ★ ★
 years. We've got to get the same kind of acceptance."

"I'll tell you what we've got to get," said the radio rep. "We've got to get those timebuyers off their backsides and get west of the Hudson River."

"You can . . . ?"

"There are some markets you just can't understand unless you get out there and walk around the town, talk to the people, the dealers, listen to the local radio shows. . . ."

"There are local tv shows, too, you know," said the tv rep.

"You talk about your headaches, I'll talk about mine," said the radio rep. "This business about Madison, Wisconsin, not being the same as Madison Avenue, has become a cliché. But there's a helluva lot of truth to it. It's amazing the differences you find be-



—that's the yearly income* of WIBW farm listeners!

Here's the man to sell. He's got plenty of cash to buy *your* product.

Kansas farm families are buying like mad these days, buying cars, tractors, tools, appliances, luxuries. They're building barns, sheds, homes, granaries. They're using services like never before.

Remember that figure \$8,830, after taxes — it gives them plenty of cash to play with.

And remember too that WIBW is the radio station Kansas Farmers listen to most.†

*Consumer Markets, 1955.
 †Kansas Radio Audience, 1954.

TOPEKA, KANSAS
 Ben Ludy, Gen. Mgr.
 WIBW & WIBW-TV in Topeka
 KCKN in Kansas City
 Rep: Capper Publications, Inc.



SERVING A MARKET 52% ABOVE U. S. AVERAGE

Let's Face The Facts!



This holiday month we Face the Facts with the world's greatest advertiser and promotor of good will.

Head of his own firm, Santa Claus is, without a doubt, the best known of all accounts . . . and he'll be visiting every home in the KFAB area 'long about December 25.

It's going to be another great Christmas in the KFAB area . . . with business at an all-time high . . . and communities small and large bursting at the seams . . . growing bigger and better.

As we count our blessings, we extend our good wishes to our many advertisers, old and new, who make our service possible and to the thousands of loyal listeners who have made our record great.

Everyone at Free and Peters . . . join Harry Burke and the entire KFAB staff in wishing you . . . MERRY CHRISTMAS.





BOYD EVANS

Star of

ALABAMA FARMERS' JOURNAL

WAPI 5:45 to 6 am

(fed Statewide Network)

ALABAMA FARMERS' TIME

WAFM 12 to 12:15

—all Monday through Friday

NOON EDITION

WABT 12:18 to 12:23

These programs of Farm Service (not "Farm Entertainment") are heard and heeded by substantial farmers all over Alabama. Boyd is well fitted for this work. He attends about 2 farm meetings a week and speaks to more than 100,000 farmers every year.

**Stars Sell on
Alabama's
greatest RADIO station**

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT
Birmingham

Represented by BLAIR-TV

tween one market and another. They may seem subtle at first but when you really learn about a market the difference becomes tremendous."

"Well, it's not always the timebuyer's fault. He can't get out and travel around," said the tv rep.

"You took the words right out of my mouth," said the radio rep. "They don't like getting a secretary's spread. They're dying to hop on a plane and see the country. Still, when you talk to them about a market they've never visited and tell them there's something special about it, they put on a blank look. You know, as if to say: 'Aren't you overdoing it a bit, old boy?' or 'Well, it's your job to sell the market and you *have* to say it's something special.'"

"Many's the blank look that's come my way," said the tv rep. "Sometimes I feel like dragging these guys out of their offices and putting them right smack in the middle of Main Street and telling them, 'This is the U.S.A.'"

"Just between us girls," said the radio rep, "I wouldn't hit that Main Street angle too hard if I were you. After all, what covers Main Street like radio—2,700 stations, count 'em, 2,700. And what've you got that compares to a 50 kw. clear channel?"

"Okay, okay," said the tv rep. He burped. "You know, I always eat too much for lunch. Makes me groggy all afternoon."

"And another thing," said the radio rep, "if you're going to drag anybody out of their office it might be a good idea to start with agency presidents or some other agency brass. They're the guys that have to decide to give the timebuyer time to travel. When they chain a timebuyer to a desk they save pennies and lose dollars. Have a cigar?"

"Thanks," said the tv rep. "I'll save it until after dessert. I think I'll have banana cream pie and coffee."

"Me, too," said the radio rep. "I really shouldn't but I can't resist gooey pies."

"Two gooey banana cream pies and coffee," the tv rep said to the waiter.

"You know, today's a great day for golf," said the radio rep.

"Yeah, I might as well have played it yesterday for all I accomplished," said the tv rep. "I had an appointment with a media director at 2:30. When

I get there, his secretary tells me that an emergency plans meeting suddenly came up and would I want to take a chance on waiting or make another appointment? Well, it was hard getting the appointment so, foolish fellow that I am, I said I'd wait. So I wait and I wait and I wait. At 4:00 the secretary comes out and says it looks like this thing is going to drag on until early in the evening."

"Occupational hazard," said the radio rep. "All salesmen suffer from it."

"What makes you so philosophical all of a sudden?" said the tv rep. "Do all salesmen have to call up a station and ask them to move a big local client out of a juicy spot for a national account who *may* spend a lot of money in the future but isn't spending much now?"

"I'm just trying to forget my troubles," said the radio rep. "Boy, is this pie good!"

"Do all salesmen have to worry about selling guys who buy only cost-per-1,000 and forget about impact?"

"Stop it, please," said the radio rep. "Don't get me started or I'll give you an earful. You haven't sold radio in recent years. Did you ever hear of rate cutting?"

"Rate cutting? Rate cutting? Mmm. Seems to me I've heard something about it. What is it?" said the tv rep.

"It's the quickest way to sell a medium down the river," said the radio rep, "that's what it is. Once you do it and it gets around—brother! Most of my stations stick to the rate card but there are a couple that have gotten themselves into a nice, vicious cycle. Boy, the way they play around with local accounts! Sugar?"

"No, thanks, I gotta start watching my diet, and coffee without sugar is a good place to begin," said the tv rep.

"I think I'll skip coffee," said the radio rep. "All this talk about headaches has given me a headache."

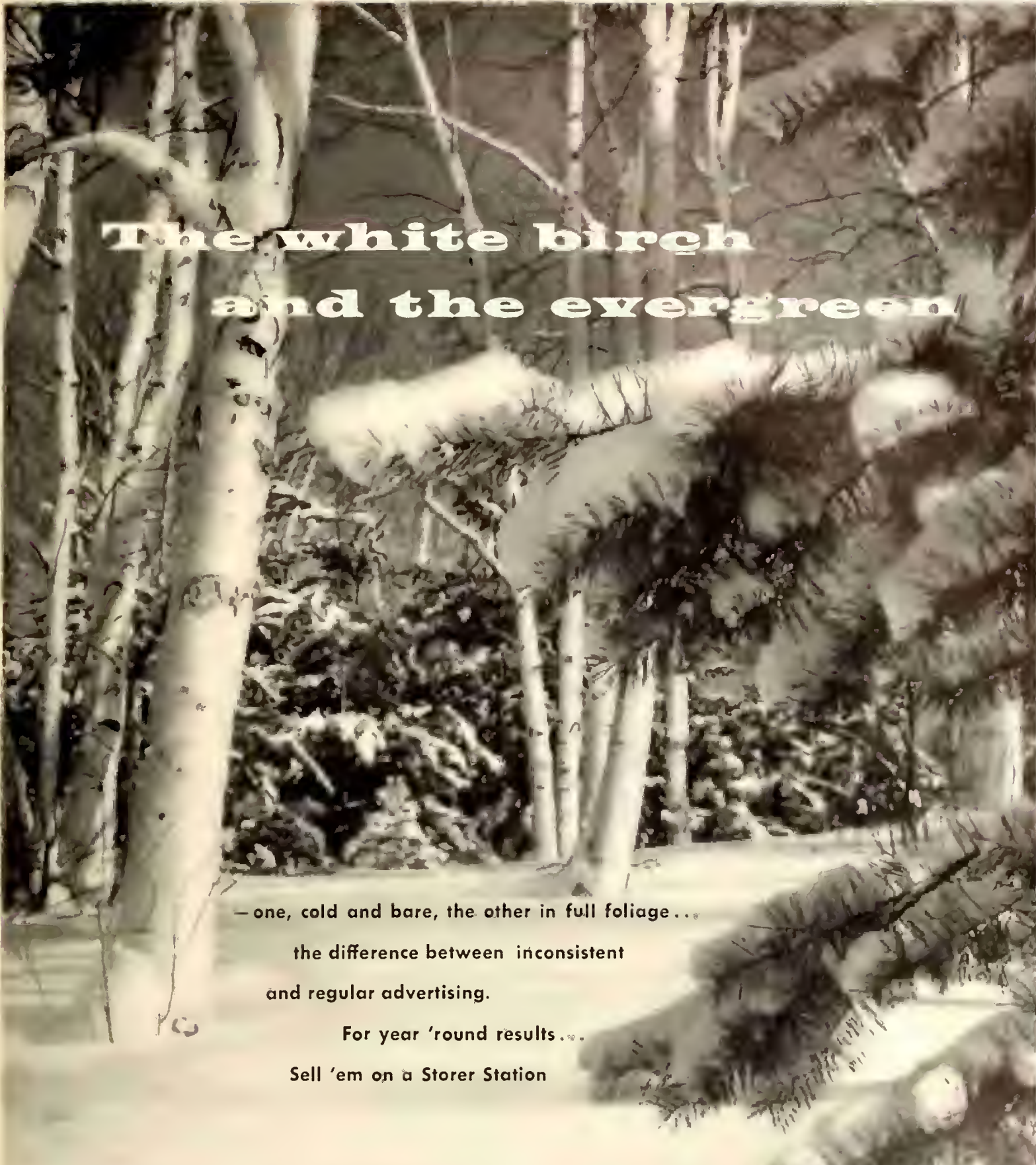
"Me, too," said the tv rep. ★ ★ ★

IN GEORGIA

**you can
have your cake**

...and eat it, too





The white birch and the evergreen

— one, cold and bare, the other in full foliage . . .

the difference between inconsistent
and regular advertising.

For year 'round results . . .

Sell 'em on a Storer Station

STORER BROADCASTING COMPANY



WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

WGBS • WGBS-TV
Miami, Fla.

KPTV
Portland, Ore.

WWVA
Wheeling, W. Va.

WBRC • WBRC-TV
Birmingham, Ala.

WJW • WXEL-TV
Cleveland, Ohio

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director

BOB WOOD, National Sales Mgr

118 E. 57th St., New York 22, MUrray Hill 8-8630

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

111. Sutter St., San Francisco 4, Calif., SUtter 1-8689

• the
• big
• listen



• is
• to
• kbis

• bakersfield
• california

• 970

• DOMINATING CALIFORNIA'S
SOUTHERN SAN JOAQUIN VALLEY
• WITH POPULAR MUSIC AND NEWS
24 HOURS A DAY!

• representative:

• NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

EXPLOITING A FILM SHOW (Continued from page 43)

fect. preceded the show, and is already solidly established.

Eddy Arnold, star of Walter Schwimmer Productions' *Eddy Arnold Time*, has for years been one of the top folk-music recording artists in the business. In the past decade, his recordings for RCA Victor have sold more than 30 million copies — a score matched only by disk sales of Bing Crosby and Perry Como.

To advertisers using *Eddy Arnold Time*, Schwimmer makes available, at a rock-bottom price of 27¢ apiece, special Eddy Arnold records ("Barbara Allen," "Careless Love," "Red River Valley," etc.) that can be used in a wide range of give-aways, prizes or promotion stunts. Special song folios are also available to advertisers, the result of a tie-in with Trinity Music, Inc.

TPA has a productive tie-in with Pocket Books to plug the telefilm adventures of *Ellery Queen* whereby the sponsor can buy at cost a standard Pocket Book display rack filled with *Ellery Queen* titles. Special wrap-around binders can carry the program's time and channel, complete with the sponsor's logo or slogan. NBC Film Division has a tie-in with the manufacturer of a line of plastic model warships to promote its film syndicated series *Victory at Sea*. CBS TV Films can offer its advertisers on the filmed *Gene Autry* or *Annie Oakley* series the opportunity to cash in on franchised Western gear. And so on and on.

- *Personal appearances:* The personal appearance of a film star in New York, Chicago or Hollywood arouses interest, but nothing like the whoop-de-doo that's generated in the major cities that are not program origination points when a tv star comes to town. This fact is not lost on tv syndicators, some of whom make arrangements to share the tab with regional or local advertisers for a splashy local appearance by a tv favorite who works for them.

Ziv Tv, for example, plans extensive routes for stars like Duncan Renaldo (*Cisco Kid*), Richard Carlson (*I Led Three Lives*), Ann Baker (*Corliss Archer*) months in advance, working the tours in between shooting cycles. Many regional and local advertisers thus find they can easily afford

to share the transportation costs, since they often represent only the carfare from a nearby city, rather than all the way from Hollywood.

The effect on local sales, and the publicity value of such appearances, is eye-opening. In a recent tie-up between TPA, Good 'n' Plenty, Lit Bros. Department Store, and WFIL-TV, a special jungle show starring Jon Hall (*Ramar of the Jungle*) was staged in the big Lit store in Philadelphia. Store traffic jumped sky-high; more than 20,000 Philadelphia-area fans crowded in at 25¢ a head. Cost to the advertiser: nothing.

NBC Film Division's *Steve Donovan, Western Marshal* recently visited Rockford and Champaign, Ill., for the show's sponsor, Purity Bakeries. A total of 160,000 "Junior Western Marshal" kits ordered from NBC Film Division for the occasion were promptly snapped up by small fry viewers who crowded to see their Western hero in person.

There's a long list of junketing telefilm stars available for personal appearances (depending on their schedules at the time a request is made). A few: Official Films' Gale Storm, star of the syndicated reruns of *My Little Margie*; CBS TV Film Sales' Gail Davis, who stars as *Annie Oakley*; MCA TV's Thomas Mitchell, the *Mayor of the Town*; Guild Films' curly-haired pianist star, *Liberace*.

A typical visit is likely to include: a visit to the sponsor's plant or big retail outlet, civic and community group lunches, guest appearances on local radio and tv shows, press interviews with local tv editors (many of whom



"They both enjoy KRIZ Phoenix—she likes Sinatra and he likes Sibelius."

FRANKLY,

*which tv/radio trade magazine
should top your list in 1956?*

A BRIEF AND USEFUL SPONSOR ANALYSIS

FOR BUSY STATION EXECUTIVES



*At the right are 10 key points
which will help you evaluate SPONSOR
in your 1956 trade paper plans*

The

UNVARNISHED

SPONSOR ADVERTISING FACT SHEET

1. EDITORIALY, SPONSOR IS TOTALLY HEADED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE HILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.

2. SPONSOR'S CIRCULATION IS THE PEREST FOR YOUR PURPOSES IN THE TV/RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 1,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 1,650 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10 A REMARKABLY PINPOINTED CIRCULATION.

3. SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIME-BUYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.

4. ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED LEADERSHIP IN ITS FIELD (DETAILS ON REQUEST).

5. SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF \$8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BBDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.



*the magazine
tv and radio
advertisers USE*

FACTS *about SPONSOR*

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.

7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).

8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.

9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.

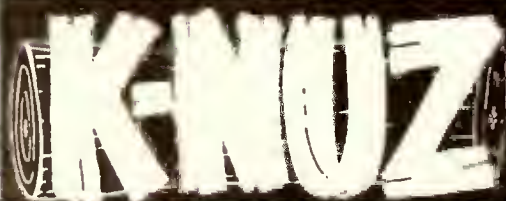
10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.

THE INFORMATIVE BROCHURE
"HOW MUCH SHOULD A STATION INVEST
IN TRADE PAPER ADVERTISING"
IS AVAILABLE TO YOU ON REQUEST.

RADIO HOUSTON

IS

lowest cost
per 1000
in HOUSTON



Radio Ranch
Houston's 24 Hour Music and News
NAT'L REPS.—FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JACKSON 3-2581

have never met a real live tv star), visits to local schools and hospitals, and often a parade through town.

• **Custom commercials:** Advertisers buying syndicated shows are sometimes surprised when they learn that the star of many a show is available, at nominal costs, to make commercials. Film veterans are fully in agreement that advertisers should, wherever possible, take advantage of the opportunity to order such custom commercials although they're not available with all shows.

For one thing, they're not as expensive as they look. If a show is in production when the advertiser buys it, commercial lead-ins or lead-outs can be sandwiched in with shooting schedules, using sets already built and costumes already rented. Often, the stars will work at rock-bottom scale, since it's "found money" for them. Sometimes telefilm stars own a piece of the package and—although the money doesn't mean much in their tax brackets—will do custom commercials primarily to boost the show in advertising circles.

This approach is similar to the personal-appearance technique (see above) widely used today in film syndication. The two are closely related; personal appearances by a star and "customized" commercials team up to give the non-network advertiser strong ammunition with which to tackle his regional or network competitors.

Availability of stars for custom commercials, and prices for the finished commercials, vary. It's best to check this with the film distributor from whom you're buying or are thinking of buying a show.

Other gimmicks: Many an outstanding promotional stunt on a local or regional basis is possible through clever use of basic potentials in the film show being used, or through cashing in on local tv conditions.

For example:

In Cleveland, the Society for Savings sponsors Guild Films' *Liberace*, probably the best-known syndicated show in the business. Since the show is a musical one, sponsor and distributor evolved a simple tie-in stunt that has helped the Cleveland firm to increase its deposits a whopping \$20-million in less than two years.

For opening an account of \$25 or more, or for adding \$25 to an existing

account, Society for Savings depositors were given free special recordings by Liberace of "Dark Eyes" and Brahms' "Lullaby."

The promotion was backstopped with a teaser newspaper campaign two weeks prior to the show, 24-sheet billboard advertising before and during the first month of the show, special radio and tv commercials, window displays and cards, special mailings to depositors, lobby displays, inserts in pass books, and other attention-getters.

The promotional pressure, during the long-range campaign, has paid off many times in increased business for the Society for Savings. Over 60,000 Liberace records have been distributed. Hundreds of new accounts were opened, with the average balance standing at \$875.

In California, the 40-store shoe retailing chain of Gallenkamp's started its sponsorship of Screen Gems' *Jungle Jim* at the end of October with a sizable promotion campaign aimed at viewers and its own store employees in the San Francisco area.

A special "Jungle Jim" television bulletin was sent to all store executives by the Berhard B. Schnitzer ad agency to tell them:

"We all know by now that tv sells shoes, and with *Jungle Jim* as the attraction, it is bound to get a bigger audience than ever, so we're all in for another fine year of Gallenkamp's television entertainment. We firmly believe that this series will draw a tremendous family audience."

Prior to the kickoff of the new series, commercial time on the last episode in the *Hopalong* film series then being sponsored by Gallenkamp's was turned into a tv "trailer" for *Jungle Jim*. Instead of the usual program commercials, clips from the first three episodes and details of the new show were used. Meanwhile, life-size blow-ups of *Jungle Jim*, with a poster showing time and channel, were spotted in stores in the San Francisco area.

In New York, Goodman's Noodles sponsors CBS TV's syndicated *Long John Silver* show on WABD. The promotion-minded advertiser needed a

IN GEORGIA...
it takes
5 slices



SEE PAGE 100

SPONSOR

good stunt to help launch it, and found one in the basic concept of the show itself.

The telefilm series, produced in Australia while a feature film sequel to *Treasure Island* was being made, is based on the famous characters of Robert Louis Stevenson. And Stevenson is a basic part of English literature courses.

Result: The sponsor had a professional actor tour New York City area schools as "Patch," one of the colorful characters in the story. He lectured on Stevenson's works, particularly the *Treasure Island* story, and distributed souvenir gold coins and other promotional gimmicks, thus helping to build a big juvenile viewing audience while winning the cooperation of educators.

Such public service stunts are not confined to the younger viewers, either. Not long ago, Gold Seal Wax signed to sponsor the Guild Films-distributed *Confidential File* on New York's WPIX. The program is a hard-hitting show, telling in unvarnished terms the facts about such problems as alcoholism, narcotics, sex molesters, and abortion.

Since the recent premiere, the sponsor has been snowed under with letters of commendation, and with requests for use of prints of the show. Most of these requests are being met, including those from the Board of Education, the New York State Congress of Parents and Teachers, the New York Police Academy (which wants to show prints to police officers and rookies in training), from the National Association for Mental Health, the Better Business Bureau, and the Salvation Army.

The publicity value of servicing these requests, and in seeking other public service tie-ins for the show, is sizable—but the costs are relatively low.

Dr. Hudson's Secret Journal, an MCA TV vehicle, is promoted in a book-band flyer around copies of Lloyd Douglas's Grosset & Dunlap edition. The banded books are sold to sponsors at cost for use in resale or give-away promotions. One of the *Dr. Hudson* sponsors, Northwestern Bank of Duluth, gives each new depositor a copy of the book.

In addition to the Grosset & Dunlap affiliation, MCA TV recently ran a contest to select a teenage boy to play the role of "Tim" in this series.



For about
the cost of
Shaving
Cream...

... or *
89¢
we deliver

A
TERRIFIC
softener
to sales
resistance!

1000 Homes
IN CHATTANOOGA
105,200 Watts

154,413 SETS
(Primary A & B)
RETMA
Aug. 26, '55

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54



NBC • CBS • ABC

CARTER M. PARHAM, President • HAROLD (Hap) ANDERSON, Manager

Represented by THE BRANHAM COMPANY

ACCOUNT EXECUTIVE to Sell OUTDOOR ADVERTISING to Qualify

- Creative Salesman With Business Background—
Merchandising Experience
- Know Top Business Executives of Firms Using Outdoor
Advertising. New York Agency Acquaintance Will Help
- Essential Requirements—Reputation and Character Reference

Owned and Operated by Kansas Citians. A Position With
This Nationally Known Firm Will Allow Top Starting Salary
Plus Opportunity for Long Term Gain.

- Applicants Absolutely Protected

Mail Full Information to

STALCUP, INC.

3126 Main St., K. C., Mo.

DO NOT CONTACT DIRECT.

Some 5,000 contestants responded, sending audition tape recordings, photographs and biographies. The winner, Joe Walker of Houston, was selected by a panel of judges including Ray Milland, Jane Wyman and the author's daughter, Betty Douglas Wilson.

There are some important new trends developing in syndicated film promotion.

Last summer, for example, Ziv Television Programs made a series of independent research checkups among employees of several large manufacturing concerns with heavy tv expenditures. Interviewers sought to find out what percentage of the average large company's employees could successfully name the following three things: (1) the show being sponsored, (2) the time slot, (3) the outlet or channel being used.

The checkup showed that between 50 and 70% of employees *couldn't* give the complete set of information.

The result is the special "Employee Enthusiasm Kit" that's now a standard item in Ziv promotional backstopping offered to show clients. In this kit, Ziv maps out a four-point program de-

signed to aid advertisers in boosting interest and recognition among the sponsor's own employees—executives, salesmen, factory workers, officer personnel, and so on—through the use of gimmicks ranging from special public address system announcements to employee contests.

Response to this plan by advertisers has been enthusiastic. Currently, sponsors of Ziv's *Highway Patrol* such as Ballantine, Pfeiffer Breweries, Lion Oil, Kroger, Carnation, Safeway Stores and others are beginning their promotional efforts within their own company structures, then branching out to aim at the general public.

Also indicative of the rising interest of telefilm sponsors in finding new merchandising opportunities is the case of Drewry's Limited, U.S.A., Inc., a brewer who recently signed for the rerun of *Private Secretary*, now distributed by TPA under the title of *Susie*.

The problem here was a special one: Ann Sothorn, star of the show, is still under contract to American Tobacco Co., which still is airing the network-level run of the show. How could

Drewry's build its own sponsor identification in the face of national promotion and publicity by American Tobacco and CBS TV?

TPA, the distributor, and Stone and Associates, the firm's merchandising consultants, found a way out by creating a pert animated figure, *Susie*, that acts as a "new" characterization to link with the show. Present Drewry's plans call for creating strong identification with the *Susie* theme.

She will be used in the firm's future advertising, in special opening and closing commercials, in the form of self-liquidating leather and plastic pocket secretaries, imprinted *Susie* key chains, magic kitchen pads, and even a plastic "Lazy *Susie*" that holds a can of beer.

Most of the examples of successful promotion mentioned have been drama-type series. However, any form of tv film show can be promoted successfully by heads-up audience-building techniques. NTA's roller derby show, for example, *Mad Whirl*, doesn't have drama characters to build around for its tie-ins. But there's plenty of opportunity for premiums, such as roller skates. Other tie-ins are roller derby team buttons, etc.

What of the future of film syndication and program promotion? Syndication has certainly earned for itself a sizable portion of television advertising, ranging from first-run "national" campaigns like Carter Products (40 key markets coast-to-coast with *Mr. D.A.*) down to advertisers who sponsor a third-run show in just one market.

But the booming growth of syndication among spot tv clients is not always being matched by a growth of understanding of the values that lie in backstopping films with hard-hitting promotion campaigns, distributors feel. ABC TV's Lee Francis, promotion director of that network's busy syndication offshoot, told SPONSOR she sometimes found that "only about 25% of the advertisers using a syndicated series really take advantage of the promotion kits and other materials made available to them."

Does this mean that the use of promotion campaigns by advertisers using syndicated shows will not gain in the future? Not at all, distributors feel.

Said Walter Scanlon of CBS TV



In a recent CHCH-TV contest to determine total population in the primary coverage area (A & B Contours), the winner was Mr. R. L. Johnston, manager and advertising director of Acousticon Dictograph, Toronto. He is shown receiving his \$1,000.00 cheque from station Commercial Manager, J. R. Peters.

2,151,778

PEOPLE WITHIN OUR PRIMARY COVERAGE AREA REPRESENTING
437,404 TV HOMES

CHCH-TV 11
HAMILTON Channel 11

(SOURCE—ELLIOTT-HAYNES LIMITED)



REPS CANADA—ALL CANADA TELEVISION
U.S.A.—ADAM J. YOUNG INCORPORATED

Film Sales: "The day of merchandising and promoting a syndicated film show is here to stay. Agencies, sponsors and distributors have, through promotions, proved to dealers and jobbers that a good merchandising job is going to mean additional sales for them. Nobody, at least not with 1956 at hand, wants to overlook a sale. Merchandising is a technique that will increase in significance and effectiveness in the years ahead." ***

40 E. 49TH ST.

(Continued from page 17)

STUDENT AIDS

One of the toughest problems in training students for professional television and radio broadcasting is the availability of current information information about a fast-changing industry.

SPONSOR Magazine is one of the best sources of such information. It is a primary source of current statistics that help define the fast-changing dimensions of the broadcasting industry.

Specifically, what reprints or other SPONSOR-assembled information are available for classroom use? The last reprint that I am aware of was your "Television Basics," the reprint of your Fall Facts issue, July 1953. Are reprints of current articles of this nature available? If so, how do we obtain copies for our students? How might we receive such reprints for use in our classes on a regular and continuing basis? What about class-quantity subscription rates for SPONSOR?

• Reprints of many current and popular SPONSOR articles are available. Orders should be addressed to Sponsor Services and the chances are we can help the reader obtain what he wants. 1953 Tv Basics are available at 30c each.

FARM SECTION

The October 31 issue of SPONSOR is one of the best I have ever read. The fourth annual Farm Section is terrific: you did a good job on it. You have rendered an invaluable public service by publishing this pertinent information about farm radio and tv, and I, for one, want to thank you for it.

PHIL ALAMPI

Farm and Garden Director

WRCA, WRCA-FM, WRCA-TV



PAL says:

"Undisputed domination of the negro market!

That's w-PAL in Coastal Carolina. . .

If you want to reach this tremendous buying audience, contact our reps and get the story completely."

w-PAL

of Charleston
South Carolina

Forjoe & Company

Dora Clayton,
Southeast

be our guest...

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings . . . better get tuned to our music . . . better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit takes the neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market . . . use our ladder, be our guest!

Wcue

Akron's only independent — we're home folks
TIM ELLIOT, President

John E. Pearson Co., National Representatives



SATELLITE LAUNCHED ...in Nebraska



KHOL-TV's New Satellite Station, Built by Viewers' Funds, Gives You Bonus Coverage at No Extra Cost in Nebraska's 2nd Big Market

KHOL-TV and Satellite Station cover rich Central Nebraska—the State's 2nd Big Market.

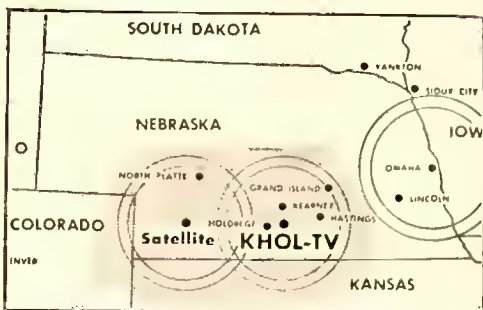
KHOL-TV picks up where Omaha leaves off—you buy no duplicate coverage.

One buy on KHOL-TV gives you bonus Satellite coverage at no extra cost.

Investigate Nebraska's 2nd Big Market today—contact KHOL-TV or your Meeker representative.

KHOL-TV

Owned and Operated by
BI-STATES CO.
CBS ABC



CHANNEL 13, KEARNEY, NEBRASKA
Channel 6 Satellite Station,
Hayes Center, Nebr.

Represented notionally by Meeker TV, Inc.

EL PASO
among top 30
in Rate
of growth*



5th City in Size in America's Biggest State . . . and growing faster and sounder all the time.
• 16th in Effective Buying Income Growth in U.S.A.
• 22nd in Total Retail Sales Growth in U.S.A.
• 19th in Food Sales Growth in U.S.A.
ONLY KROD-TV effectively covers all of El Paso's market.

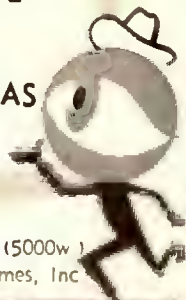
*Sales Management Survey of Buying Power, Nov. 10, 1955

KROD-TV

CHANNEL 4

EL PASO TEXAS

CBS - ABC



AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

FIRST CHOICE IN A FIRST RATE MARKET

BEST Facilities
BEST Circulation
BEST Local Programs
BEST Production Service
BEST Customer Service

NBC Affiliate



Get the facts about WSYR from
The HENRY I. CRISTAL CO.

WSYR
5 KW ★ SYRACUSE ★ 570 KC

MARKETING: NEW TOOL

(Continued from page 33)

that to get choice promotional display or shelf space in a supermarket it is imperative his product get the presell treatment from television.

Because of his big financial stake in advertising today, particularly in and because of tv, the advertiser wants more counsel on the strategy and tactics of using that money. As Henry Schachte, Lever Bros. v.p., expressed it to SPONSOR: "When you put your tv dollars on the line (and because the medium requires so many of them) you have to be surer than ever that you're right when you adopt an advertising campaign. That in itself is a good reason for any agency to be right in on the ground floor of the planning of a product's marketing strategy."

And here's another angle that brings television graphically into the marketing picture as far as the advertiser is concerned: the ability of television to shorten the selling process (from manufacturer to consumer) and thereby eliminate several costly intermediate steps. Sidney Dean Jr., McCann-Erickson v.p. on marketing, described it this way:

"When the advertiser became equipped with a medium that could impel people to prompt and direct action, the agency at that point was challenged to figure out whether the advertiser could or should substitute television for other selling functions, such as high-cost point-of-sale promotion, high-cost missionary selling, high-cost wholesale margins and discounts, etc."

4. Small agency's problem:

The accent on marketing services has created a widening sense of uneasiness among the smaller agencies. The basic reason is economic. The type of marketing man who can meet client management on an equal level of experience and authority comes quite expensive and a set of such marketing personnel would throw a small agency's payroll way out of whack. The other reason revolves around the fear that big agencies with extensively staffed marketing divisions may use this as an added approach in going after the medium-size account. This anticipation is somewhat bolstered by something SPONSOR noted in talking to advertisers: Those who haven't well-rounded marketing staffs of their own are look-



FLORIDA PAYGROUND

On Jacksonville's only VHF station you reach an area containing 322,736 tv sets, at a cost-per-thousand-family-impressions as low as 33c.

WMBR-TV

Jacksonville
Basic CBS
Channel 4
CBS Television Spot Sales

ing to their agencies for broader marketing services. Here's a comment from an agency president whose firm is in the approximately \$5-million category:

"I was present at a TV's meeting when Kenneth Laird said that the 'advertising' agency was on the way out and the 'merchandising' agency was on the way up. I admit it sounded very formidable, but I think that the smaller agency will be loath to step out and render these added services until a definite formula for compensation for such services has been developed. In the meantime we, the smaller agencies, will have to stand pat with the way we're now organized and take the chance of raids from the bigger agencies."

5. Battle for control: There's a prospect for a big intramural power-play in the emergence of the marketing man as a figure of consequence in the agency. Some marketing directors have already disclosed their thinking on who should control media.

Practically all the agency marketing directors talked to said that eventually the decision-making on media strategy, planning and selection will fall within their authority. These marketers contend that the choice of media and how it should be used is logically and strategically the responsibility of the agency marketing director. How else, he asks, can the agency be sure that the recommended advertising plan will mesh effectively with the client's marketing plans and goals? Here's a quote from the marketing division head of one of the top four agencies:

"The marketing people who represent the client's marketing plan within the agency must be thoroughly indoctrinated on how the agency can best serve the client's marketing needs. If he has faith in his convictions, he should go so far as to lobby in favor of or against some media or medium and assert the right to coordinate the advertising plan within the client's marketing plan. The marketing plan should be built before the advertising campaign is determined, instead of building the marketing plan around the advertising plan. Your marketing man insures efficient coordination by playing an active role when it comes to media decision-making."

Implied in these comments from marketing directors is a curious point of view and attitude. They seem to

WANTED



PAUL SIMPKINS, alias "MISSISSIPPI SIMPKINS", whereabouts reliably reported as Montgomery, Ala., attempting to hide out on 50,000 watt WBAM, 740 KC, newscasting at 7 a.m., 10 a.m. & 12 noon, disc jockeying during midmorning on weekdays. WARNING: this man is armed with explosive sales impact. REWARD in terms of tremendous sales for advertisers having knowledge of & using this regionally famous personality. For further information, contact SPECIAL INVESTIGATORS at Radio-TV Reps, Inc., New York, Chicago, Hollywood, or call DETECTIVE Ira Leslie, collect 6-2924, Birmingham, Ala.

KVWO

Radio

Wm. T. Kemp

Box 926 2-6433

*Cheyenne Wonderful
Wyoming*

*Hooper and Other Surveys
Prove*

KVWO

*Wonderful Wyoming's Most
Listened-To Station*



HONEY CHILE

says

no matter how we dress
it up — the thought
is still the same —

**SEASON'S
GREETINGS**

from all the gang at

WMRY

600 KC—THE SEPIA STATION
NEW ORLEANS, LA.

GILL-PERNA, INC. — Nat'l Rep.
Mort Silverman, Gen'l Mgr.

be under the impression that the general run of advertising man and media specialist permits himself to be taken in by the glamor of a particular medium, and that this alleged tendency should be curtailed. They vigorously deny that this view stems from the bias of self-interest and that, because they are so steeped in the problem of getting the product on the supermarket shelf and surrounding it with the proper in-store promotion, they tend to overlook the complex job of preselling that product.

Said the ad manager of one of the big soap and drug companies on this theme:

"There's a decided shortage of people who have been through the different aspects of marketing and can be considered professionals. However, such people, by being put in a strategic decision-making position, could be a serious threat to advertising. If you put into such positions men who haven't a specific knowledge of how to put together a media campaign, who don't know how to mix media and, importantly, don't understand television, you'll probably get bad advertising. It would be better if the marketing men were picked and developed from sales research, creative advertising, or even the statistical part of advertising; they're better prepared as a whole for determining the value and place of an advertising campaign."

6. New liaison procedures: The trend to broader marketing services within the agency is creating a new relation and protocol in client-agency contact. Because of the multiplicity of services he performs and the fact that he talks top business management's language, the marketing director has moved into the upper strata of client relationship, whereas the general run of account supervisor is confined in his contact to the company's ad manager. This new juxtaposition is already posing some ticklish problems of inter-personnel procedure within the agency. Nevertheless, the trend, it appears, is toward a more intimate working relationship between top business management and its agency.

Contributing to the increasing stature of marketing services and the agency's professional marketing man within the framework of client-agency relationship is this: the change taking place among big business management in the area of coordinated responsi-

bility. The management setup in many manufacturing firms has been reconstituted so that the vice president in charge of sales coordinates the activities of the sales manager, the advertising manager and the marketing director. The other device, one just adopted by Kraft Foods, is to set up a "marketing unit" under a marketing director, who coordinates the activities of the sales manager, the advertising manager and the merchandising manager. All marketing facts and operations fall within the domain of these coordinating heads. Their biggest function is to forecast sales and determine marketing policies, strategies, tactics, and techniques.

7. Billings acceleration: The big ad agencies are in a particularly strategic position to boost their billings enormously through still further expansion of services. They've got the organizational setup and qualified personnel for it. The trend among business today is for services that can supply total communications needs—for services that will integrate the uses of all media for reaching the people the company wants to influence, including sales promotion, public relations, direct mail, the preparation of speeches, etc. In other words, a central service that will pull the whole "communications" plan together. The prospects are that this trend will put more and more agencies in the category of big business. Several agencies are already heading toward the \$200-million mark.

8. Payment: The question of who pays for what marketing services is a perplexing one to the agencies. So far as could be learned by SPONSOR, no agency has come up with a formula for charging. Meanwhile some, top-bracket agencies are rendering their marketing services without extra compensation and others are charging for it. It is estimated that the cost of maintaining a substantially staffed marketing division for an agency over the \$100-million class can run between a million and a million-and-a-half dol-

IN GEORGIA

**you can
have your cake**

...and eat it, too



tars a year. It is estimated that McCann-Erickson's marketing division in terms of payroll and expenses comes to around \$1.5-million.

Several important advertisers expressed themselves to SPONSOR as quite willing to pay extra fees to their agencies for marketing assignments, if they make special requests for services that entail added expense to the agency.

One solution offered for putting the agency's marketing services on a pay-as-you-go basis is this: separate the marketing or merchandising functions from the general agency and set up a separate unit much as the big agencies have done with their publicity departments. However, the idea isn't expected to make much headway. The chances are it wouldn't be acceptable to advertisers, since marketing or merchandising is too much of an integral part of the over-all advertising campaign to make such dual operations workable or convenient. ★ ★ ★

(How the marketing function is carried on in various agencies will be sketched in a subsequent article in this series. Plus pertinent comments obtained from agency marketing department administrators.)

RADIO GIVEAWAYS

(Continued from page 39)

selling many carloads of coffee a week because of radio and a hot offer.

Now what about copy?

I'd like to show you a piece of *bad* copy. This was sent out to us for broadcast by a large Eastern advertising agency. It was released for one week over 583 radio stations. Now this is really a pip.

"Ladies, Realemon, Realprune and Realime are three ways to get the most out of refreshment. Take wonderful Realprune Brand Prune Juice, the delightfully different prune juice. Realprune, you know, is the only prune juice in the world that's zipped up with a touch of Realemon Lemon Juice.

"Then for a delicious tangy limeade there's Realime Reconstituted Lime Juice—real lime juice in bottles instantly ready to pour. If you prefer, you can make limeade with Realime Frozen Limeade in the handy six-ounce can.

"Last but not least, there's Realemon Brand Lemon Juice, real lemon juice in bottles. You know your best buy is Realemon. So buy Realemon, REALEMON Reconstituted Lemon Juice, Real Prune and Real Lime and Realime Frozen Limeade.

"You'll like them all. Your money cheerfully refunded if you don't agree."

Now that classic must have really been written by a vice president in charge of confusion. They have probably quit radio. They said it didn't pay. They must have taken Bill Field's advice. You remember W. C. Fields. He said: "If at first you don't succeed, quit. There's no need to make a damn fool of yourself."

Now here is a piece of good copy. It isn't from radio but it's good copy. It's a highway sign. You know those big billboards that say "Welcome to Modesto"—or "Welcome to Watsonville"—or something like that?

Well, most of them are deadly dull and godawful. But here's one I saw at the outskirts of Stanton, Tex.:

A COMMUNITY OF 2,400 HAPPY

PEOPLE and a FEW OLD SOREHEADS welcomes you to Stanton!

If you want to get something, give something, even if it's only a smile that will make people remember.

What do we mean by the right angle? I will give you two examples. I will start by asking a question. How would you like to lose 80% of your customers in six years?

For the past 25 years my company has been closely identified with the advertising of White King soap. In Procter & Gamble, Colgate and Lever Bros., White King has some lusty, free-wheeling, free-spending competitors. They are reported to use radio, too. And television.

Six brief years ago, 100 houses out of 100 used soap for washing clothes and dishes. *In came the detergents.* Tide, Surf, Vel, Cheer and dozens of other brands. They took 10% of the soap market then 20 30 50 70 80%.

Now there are less than 20% of the homes from Denver west that use soap for washing clothes or dishes.

Be it Resolved in '56 . . .

nail down more sales for advertisers with these powerful tools.

Channel 9
325,000 Watts

800 kc. Radio
50,000 Watts

CKLW

National Rep.
Adam J. Young, Jr., Inc.

J. E. Campeau, Pres.
Guardian Bldg., Detroit

17,000 square miles is a lot of territory
 750,000 people is a lot of TV audience (B Ring)
 100,000 watts is a lot of TV power (maximum)
 (Tower 833' above average terrain)
 they get together

Naturally

with

KCEN-TV

Channel 6 VHF

to reach the

BILLION DOLLAR BUYING POWER
 of the

WACO-TEMPLE

Central Texas Market

FOR RESULTS

K-CENTralize your SALES STORY

on

KCEN-TV

Temple, Texas

MAXIMUM POWER * NBC INTERCONNECTED

General Offices:

P. O. BOX 188

Temple, Texas

Studios and Transmitter at Eddy, Texas
 (between Waco and Temple)

Sales Office:

Professional Building
 Waco, Texas

Representatives:

National:

GEORGE P. HOLLINGBERY
 COMPANY

Texas:

CLYDE MELVILLE COMPANY
 Melba Building, Dallas

1
who's first?

IN CANADA'S

THIRD MARKET

IT'S

CKWX

RADIO VANCOUVER

reps: Weed & Company
 All-Canada Radio Facilities

Put it another way. There are 7,000,000 homes in White King land. Some 5,600,000 of these homes have tipped over from soaps to detergents.

Surely then, to keep a big factory going with 80% of its consumers irrevocably lost is a severe test for advertising. Now mark you. White King made soap and soap alone.

Recently, White King has started to market a detergent. But for six long years the battle lines had to be held on soap—and 80% of the housewives didn't want any part of it, any place, any time, anyhow. Obviously with 80% of potential users blown out of the window, we had to sell four times as much product to the 20% of the possible customer homes that were left.

We just bought more radio. White King has always been a radio success, since the days of the first soap opera. *Chandu the Magician*, many years ago.

True, there are two other basic planks in the advertising strategy. Use of full color pages in the *American Weekly*. And giant painted bulletins, wherever highways curve throughout the west.

But for the quick stimulus—for the very existence of the company itself—the heavy load of the vanishing customers was laid on radio's broad back. For 16 years, without interruption. White King has been broadcasting Frank Hemingway and the news six days each week on the full facilities of the Don Lee Mutual network. That great regional network of 80 stations and that fine newscaster and great salesman has been the cornerstone of White King advertising success.

Part of the strategy was that of the *offer* and the *contest*. And nothing, but nothing but radio delivers box tops so fast—from such an area—in such dramatic quantities.

Let me tell you that in the last few years, radio has produced the return of more than 4,500,000 box tops for White King. Why there are only 7,000,000 families in our area!

This means that 4,500,000 times that *we know of*—people did what White King asked them to do on its broadcasts. They went out and bought a package of White King. They proved it by sending in a box top.

I know what some of you are thinking. Why use up expensive radio commercials for begonias as a box top offer—or a Laundromat contest when we should be talking about soap.

Let me point out that a radio com-

mercial with an *offer* or a *contest* gets twice the listener attention that a straight soap-sell commercial produces. So if only half the copy talks about soap, the attention is doubled and the box tops are pure, cost-free bonus. Not everyone who sends in a box top remains a customer. We know that. But a lot of them do. Of that we are certain.

Suppose we cut out one box top offer from a series of Frank Hemingway newscasts that would send 250,000 people to the stores for White King. A quarter of a million! That's a loss of more than 20,000 cases of soap!

You see a White King customer pick up a package of Tide. Well, it's only a package of soap. That isn't important. But it isn't just a package of soap. If she stays with Tide, that's two cases she will use in a year. That's two cases you will *lose* in a year.

A customer is two cases of soap a year. Never forget that. And if you are a radio salesman—don't sell time. Sell cases!

Lose 5,000 customers. Your sales will not just be down 5,000 packages, but 10,000 *cases*. I speak in round figures. Give a little. Take a little.

Here's a second example of what I mean by the right *angle* in radio advertising. Now I am going to discuss coffee. Coffee is far and away the biggest single volume item in a grocery store. More than \$40 out of every thousand spent in a grocery store goes for coffee. Soap is the next largest item. About \$12 out of every thousand or something like that.

Grocers tell me that they can't make money on coffee or on soap. I point out that coffee and soap are items to make money *with*, not *on*. But they must be wanted coffee—and wanted soap.

Find the bait that the most fish want and you'll catch the most fish. Find the coffee or the soap that the most

PULSE Proves

WILK

Wilkes-Barre
 Penna.

the front-running radio station
 reaching more than a Quarter Mil-
 lion radio homes.

Call Avery-Knodel, Inc.

women want and you'll bring the most through a market. Yes, through a market and to a market.

Let's look at what the supermarket operator is up against. He starts with rent. That's about \$1.65 a square foot, whether he does any business or not. The cheapest help he employs, the boy who stacks the shelves, costs him \$1.90 an hour. This supermarket has got to have volume and got to have profit to stand that kind of costs.

The supermarket must have fast turnover items to lead with so that he can sell high percentage markup items such as floor wax and Kleenex to live on. I've seen a supermarket sell White King at 6 1/2¢ below cost. And bring more than 10,000 people into the back end of the store on a single Saturday!

And that's where the soap section and the coffee section should be—in the rear of the store—so the customers have to pass by all the deviled ham and stuff they don't want to get to the soap and coffee they do want.

Impulse buying will load baskets on the way. Do you know any other kind of magic that will deliver women into a store for 6 1/2¢ apiece?

Coffee is a great customer leader. But to be a leading leader, it must be a leading coffee. Well, how does a coffee become a leading coffee? That's a \$64,000 question.

By talking about flavor—strength—aroma—economy—last drops or shaking cans? Now you know and I know that every kind of coffee has a last drop. Even Folger's. And the housewife can shake any kind of coffee she damn pleases until her arms fall off. The grocer won't care unless she knocks the stack down. And as for tired old adjectives, flavor, strength, aroma and economy, the light of their power is flickering, if not entirely out! Folger's Coffee is Number One coffee in sales in the area where it is sold. It has passed Chase and Sanborn, Maxwell House, S & W, M.J.B., Hills Brothers and all the rest. It is the most wanted coffee.

The formula for this success is not difficult to discern. I'll give you the one-two-three of it. (1) A superb

product. Nothing ever got to be first by being worst. (2) Fine management and great, aggressive selling. (3) Unceasing, relentless radio advertising that never stops!

The background of Folger's Coffee advertising is radio. Frank Hemingway on Don Lee Mutual six times a week. That formula hasn't changed or faltered for 16 years. Once you start radio you must never never stop. To stay on top you must stay with the force that put you there.

The business of Folger's advertising is the business of arithmetic. The average family uses 63 pounds of coffee a year. So, to sell a million pounds of coffee, you just need 16,000 families that use your coffee all the time. It's as simple as that. But don't forget some customers will die. Some will move away and some will even take up Sanka.

To build million-pound territories for Folger salesmen, we buy millions of dollars worth of radio time—and hope and pray for million dollar ideas to use with it. Because nobody ever heard a watt. Nobody ever heard a radio station.

One offer which ran recently on Folger's Coffee radio pulled in a few weeks more than 600,000 unwinding hands! That's 30 cars of coffee carrying 20,000 pounds of coffee each. Brother, that's pressure grocers can feel. And brother, that's results from radio. ★ ★ ★

TOP 20 AGENCIES

(Continued from page 37)

million; radio-tv share of over-all billings, 60%.

The only outside-of-New York agency to stay consistently among the top 10 air media billings giants, Leo Burnett gained close to \$10 million in tv billings alone over the past year, over \$16 million in total agency billings.

7. **Ted Bates:** radio-tv billings, \$42 million; tv, \$35 million; radio, \$7 million; radio-tv share of over-all billings, 70%.

This agency's increases derive mostly from expanded budgets for existing agency accounts. The next year, however, may see an increase in air media billings due to the recent purchase by Viceroy of one-third of *The Colgate Hour* time relinquished by Colgate on NBC TV, and a heavy spot buy for Continental Baking; the *Annie Oakley*

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. January's release features four complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"Milestones" for January:

"1999 WORLD OF TOMORROW
(Predictions By The Experts)
January 8, 1956

"THE WITTY SAGE FROM
PHILADELPHIA"
(Benjamin Franklin—250th
Anniversary)
Born January 17, 1706

"THE GENERAL AND THE LOST
CAUSE
(Robert E. Lee)
Born January 19, 1807

"200TH ANNIVERSARY SALUTE
TO MOZART"
(Wolfgang Amadeus Mozart)
Born January 27, 1756

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

albuquerque

denver

salt lake city . . .

**buy
all 3**

SKYLINE

GROUP

DISCOUNTS

★ SALT LAKE CITY **KDYL-KTVT**
★ DENVER **KLZ AM-TV**
★ ALBUQUERQUE **KOB AM-TV**

SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—Colorado, Utah, New Mexico

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.

100%
NEGRO
PROGRAMS

WSOK

in NASHVILLE, TENNESSEE

the SWING is to...

ABC

and

KMBC-TV

Kansas City's
Most Powerful
TV Station



"BIG TIME DAYTIME" programming with any commercial handling you want... live cameras always available.
"BIG TIME DAYTIME" precedes the sensational new ABC-TV evening schedules. Contact Free & Peters or:

Don Davis, First Vice President
John Schilling, Vice Pres. & Gen. Mgr.
George Higgins, Vice Pres. & Sales Mgr.
Mori Greiner, Director of Television

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION MARKET \$

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

half-hour film show, starting January 1956 (syndicator is CBS TV Film Sales).

B. K&E: radio-tv billings, \$34 million; tv, \$29 million; radio, \$5 million; radio-tv share of over-all, 57%.

The bulk of K&E's tv increase is due to the 24 spectaculars sponsored by existing K&E clients. (K&E lost the \$2.5 million Schick account to Warwick & Legler late in the year.)

9. D-F-S: radio-tv billings, \$32 million; tv, \$19 million; radio, \$13 million; radio-tv share of over-all, 60%.

Most significant change here is the fact that tv, for the first time in D-F-S history, has outstripped radio billings. There's been no significant account turnover within the agency.

10. Wm. Esty: radio-tv billings, \$41 million; tv, \$28 million; radio, \$3 million; radio-tv share of over-all billings, 60%.

This has been an active tv year for Esty. The Ballantine account, close to \$7 million, billed through the agency starting last summer, and the existing agency clients expanded considerably. Esty's network tv shows this year include five shows for R. J. Reynolds; four for Colgate; *Mickey Mouse Club* for General Mills and *Highway Patrol* for Ballantine.

There's been considerable activity in a number of agencies which will affect 1956 billings: Bryan Houston, which slipped down to \$7 million in tv, \$2.8 million in radio, added three new accounts late in 1955: Gunther Brewing, J. P. Stevens and the food division of Hueblein. The agency expects air media billings to exceed \$12 million next year.

Norman, Craig & Kummel, with \$7.5 million in the air media in 1955, is adding another \$1.8 million through the *Big Surprise* billings for Speidel in January, may find 1956 a decisive year, depending upon continued success of Revlon's *\$64,000 Question*.

Weiss & Geller's loss of Toni, not yet reflected in the agency's \$10 million air media billings in 1955, will show up in 1956 billings. During this year, however, the Chicago agency added two new clients. Hollingshead Corp., and Purex Corp., sponsor of *Big Surprise* on alternate weeks.

Tatham-Laird, Chicago, upped its air media billings from \$9.5 million in 1954 to \$12.3 million in 1955,

mainly through nearly \$3 million in added tv billings.

Needham, Louis & Brorby, Chicago, remained close to its 1954 air media billings total with \$12 million for 1955. Monsanto's All is its newest network tv client. ★ ★ ★

SPONSOR ASKS

(Continued from page 71)

mon courtesy is a small, inexpensive investment that can bring big returns.

3. It's just good, plain public relations.

And for those who regard the task of answering listener mail as nothing but a big headache, here is a medium-size truism: There is something much worse than a listener who writes in; it's one who doesn't. With the ones that write, you have at least a fighting chance to tell your side of the story on a person-to-person basis. Those who don't write are merely anonymous figures in the Nielsen Report.

Now as to the three fundamental reasons. Reason No. 3—good public relations—is, obviously, what results when reasons 1 and 2 have been effectively applied. For Reason No. 2—common courtesy—let's go back to an old newspaper precept, since newspapers were in on the ground floor of this letter-writing business and, indeed, have learned to capitalize on it. The precept goes: "If people are interested enough in your newspaper to read it and pay money for it, the least you can do is to acknowledge their support by answering their letters." Surely, the same applies to radio and television.

Let's explore Reason No. 1. Customers are something very few businesses can do without, and the sole reason radio and tv shows are sponsored is that the sponsor wants to get customers and keep them. He wants them happy and satisfied. It isn't long, however, before he discovers that the show has taken on the identity of his company, is representative of the company and what it stands for. So he

IN GEORGIA...
it takes
5 slices



SEE PAGE 112

wants the show to keep the customer happy, too. This effort then becomes the responsibility of the sponsor's advertising agency, the program's stars and the broadcaster. In turn, answering letters becomes part and parcel of the effort.

If the letter writer says he dislikes the show or takes umbrage at one of the thousand-and-one things viewers take umbrage at, he should be answered in a letter that has two aims: (a) to calm his troubled spirit and (b) hold promise of improvements that will encourage him to keep watch-

★ ★ ★ ★ ★ ★ ★ ★

••(Concerning) the life expectancy of a filmed commercial: For all practical purposes, it is good forever. The only factor that mitigates against its permanence is a change in the product, copy line or the discovery of a better way to tell the story. In this way, the initial cost can be amortized over as long a period as it can do the job for which it was intended.♦♦

BOB HAYWARD
Director of Radio and TV
Brisacher, Wheeler & Staff
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

ing the show. If the viewer likes the show, he should be informed that the sponsor, the agency and all concerned are delighted that he should have taken the trouble to say so. If he writes in for tickets or wants to get his aunt on a give-away show, he should receive a prompt, informative reply.

The reason people write letters is, perhaps, partly, psychological and partly because they are, in the American tradition, exercising the franchise guaranteed them in that clause of the Bill of Rights which begins, "By God,

I'm gonna write a letter. . . ." There is involved the desire to be part of something, to belong, to have ownership. These feelings are very real and should not be taken lightly. Every so often you hear someone say, "The *Sentinel* is my paper," and there are many people who think Arthur Godfrey is their own personal discovery. It should be obvious that these are sentiments to encourage.

If you read much listener mail, you'll also find that people relate themselves to big companies in terms of David and Goliath. Some think all big concerns are basically venal and are caustic. Others think of companies as big, sprawling monsters and their letters begin: "Dear Sir, I know you'll never read this, but. . ." The simple act of answering these letters, in an amiable fashion, goes a long way toward humanizing business concerns.

At Ted Bates & Co. the problem of letter answering is no different from the problem elsewhere, nor are our procedures. There is one exception. One of our shows, *The Millionaire*—sponsored by the Colgate-Palmolive Co.—is a fiction series based on the gimmick of a billionaire who likes to give away anonymous gifts of one million dollars to unsuspecting souls. Incredibly enough, a majority of the *Millionaire* letters are from people who actually believe money grows on trees, since they write, quite forthrightly: "Dear Sir, I would like to receive one of your millions. . ." Then they tell you how they'll spend it.

The rest, though, is fairly standard. Letters reach our agency from the sponsor and from the networks, sometimes being forwarded by the owned-and-operated stations or affiliates. A lot of it is fan mail for the actors. Surprisingly—and happily—complimentary letters usually outweigh the criti-

cal ones. Some letters contain story ideas and these are returned along with our covering letter which, while couched in strict legal terminology, is a polite rejection. There are letters from people with special axes to grind. There are letters which tell pitiful stories of poverty and illness. Some are in foreign languages. Some are nearly illegible.

They are all answered. Each letter is typed, instead of mimeographed, since we believe the personal equation is important. Form letters are used, because of the bulk of mail and because many touch on the same subject. But we do not "write down" to anyone, since we believe this achieves nothing for our clients but enraged, insulted customers.

And, basically, we have no formula. Except the firm belief that a letter writer deserves the courtesy of a reply.

★ ★ ★

COMPARAGRAPH NOTES

(Continued from page 34)

Quality Jewelers, Grey: ABC, Th 8:30-9 pm
State Farm Ins., NL&B, NBC, F 10:30-11 pm
Sterling Drug, D-F-S: ABC, F 9:30-10 pm
Studebaker-Packard, R&R: ABC, M 8-8:30 pm
Sunbeam, Perrin-Paus, NBC, T 8-9 pm
Sweets, Moselle & Elsen: NBC, Sat 10:30-11 am
Swift, JWT: McC-E: DTN, Th 1:45-2 pm
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9:30-10 pm
Tide Water Assoc. Oil, Buchanan: ABC, M Th 7:15-8 pm
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-4:15 pm; Sat 9-9:15 pm; Tatham-Laird: ABC part 1 S 8:30-9 pm
TV Time Foods, direct: CBS, Tu 5-5:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO W 5-5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-4:15 pm
Welch Grape Juice, DCSS, NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
Western Union, Albert Frank-Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8-9 pm
Whitehall Pharm., Blow-Beirn-Toigo: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:45 pm; T 7:30-8 pm; NBC W 10:30-11 pm



"It happened right after Bill Bailey said over KRIZ Phoenix, 'Here's a hot bargain for you'."

Where your Boast
Meets the Coast
and Pays You
Greater Dividends



COVERING SOUTHERN CALIFORNIA
WITH 5000 WATTS

Beverly Hills
419 So. Robertson
Boulevard
BRadshaw 2-3429

Long Beach
3745 Atlantic Avenue
L.B. 407-907



**WHEN CLIENTS ASK
THE QUESTION...**

"What's this I hear about
the Sacramento valley—
A new TV station?"

The answer is:

KCRA
TV
Channel 3

**SACRAMENTO,
CALIFORNIA**

NBC Basic Affiliate

**100,000 WATTS
MAXIMUM POWER**

NEW STATION!


NEW VIEWERS!

NEW NBC SHOWS!

KCRA-TV delivers one of the
country's richest markets, with
spendable income of more than
two billion dollars!

As Sacramento's new station,
KCRA-TV, Channel 3, is the only
low-band VHF station in the fab-
ulous Sacramento Valley. Full-
line NBC programming.

Be sure to review your present
television programming and spot
schedules. Then call Petry.

KCRA-TV
Channel 3
SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power
BASIC  **AFFILIATE**
represented by Edward Petry & Co.

"THERE'S LOTS TO SEE ON CHANNEL 3"

Newsmakers in advertising



George Haight, new vice president in charge of the television and radio department of McCann-Erickson, takes over in New York on 1 January. His present post is in Hollywood as director of programming for the agency, where he has carried the agency responsibility for the Chrysler Corp. tv shows, Climax and Shower of Stars. Earlier, he was the producer of Robert Montgomery Presents and Four Star Playhouse. His background also includes producing for MGM and RKO, legit stage work in New York, co-authorship of "Goodbye again," and "Sweet Mystery of Life."



Charles G. Wright has been named by Kraft Foods Co. as vice president in charge of the marketing department, a merger of the sales, advertising and consumer service departments. The consolidation was made to meet the problem of today's food sales and distribution business by correlating these marketing functions, stated Kraft exec. v.p. J. C. Loftis. Wright's former position was vice president in charge of sales and advertising. The company sponsors the Kraft Tv Theatre on the NBC TV network (Wednesday 9:00 to 10:00 p.m.) through J. Walter Thompson.



Charles E. Claggett has been named president of Gardner Advertising, succeeding Elmer G. Marshutz, now chairman of the board. After joining Gardner in 1931 as a copywriter, the new president worked up to the position of senior vice president and general manager in 1954. He was responsible for the development of The Tom Mix Show, one of the pioneers of the now-traditional radio and tv shows with cowboy heroes. One of his major accomplishments was the formation of the agency's radio department in 1935 and the development of several network shows.



John McDonald, farm director of WSM, Nashville, is the new president of the National Association of Television and Radio Farm Directors. For the past year he has been vice president of the association. He has been in charge of WSM farm activities for the past 10 years, currently writes and produces Noontime Neighbors, an entertainment show with guests from prominent agricultural groups. His background is strictly "local boy makes good": born on a farm, he was educated and taught agriculture in Tennessee schools before joining the staff of WSM.

SPONSOR



"DIAL 970" is growing fast..

WAVE is its Mother!

MONITOR is its Father!

WEEKDAY is its Kissin' Cousin!

WAVE

LOUISVILLE

5000 WATTS • NBC AFFILIATE



SPOT SALES

Exclusive National Representatives

ALTHOUGH only a few weeks old, WAVE's exciting new radio service — DIAL 970 — has already made a BIG name for itself in the Louisville Area!

Listeners love its Monitor-like format . . . its informality . . . its immediacy. Advertisers love DIAL 970's "new look in radio" — its freshness and vitality — *and the way it stirs people to action!*

DIAL 970 is a coordinated group of programs that's skillfully blended with *Weekday* to provide a continuous flow of music, news, weather and traffic reports, interviews, sports and household features. It's heard eleven sparkling hours each weekday, with participations and spots available as early as 6 a.m., or as late as midnight.

Better hurry! Ask NBC Spot Sales for full details.

DIAL 970—

WAVE'S DYNAMIC NEW RADIO SERVICE

FOR A DYNAMIC NEW LOUISVILLE!

**W
B
R
E**

YOU GET

- 1,000,000 WATTS
- 17 COUNTY COVERAGE
IN N. E. PENNSYLVANIA
- NBC BASIC BUY
- FASTEST NEWS SERVICE
TO COMMUNITIES
OF AREA
- ENGINEERING
KNOW-HOW
- NBC-RCA COLOR
- BEST PICTURE

-TV Ch. 28
Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.

IN EVANSVILLE INDIANA
WISE
BUYERS
CHOOSE



The Answer To Tired Movies

"The Nightcappers"

MON. thru FRI.—10:30-11:30 P.M.

—bright music with

LOREN BLAKE'S BAND

—Emcee JIM STEWART

—Starring PETE DOOLEY

Participating Spots Available

Represented by

MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

WENT CHANNEL 50

WENT
NOW OPERATING
WEOA—CBS RADIO

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J. GLEN TAYLOR

(Vice President)

General Teleradio, Inc.

LIKE MOST
"Newsworthy"
BROADCASTING
EXECUTIVES
Mr. TAYLOR'S
LATEST
BUSINESS
PORTRAIT
IS BY ...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

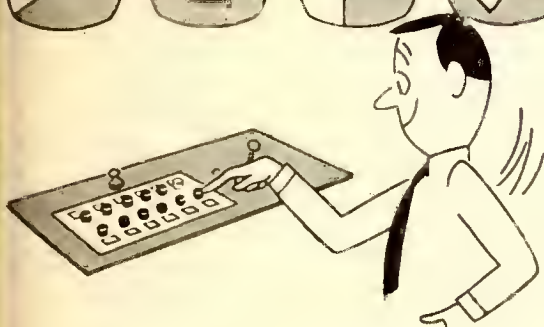
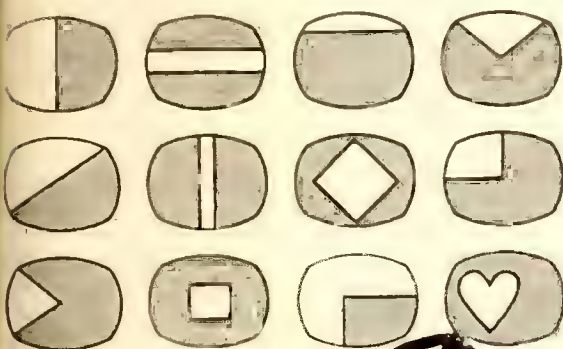


How to give your TV commercials a "COMPETITIVE EDGE"

Television audiences today are "conditioned" to many of the brilliant motion picture techniques now also used in TV productions—and they like it! Take away smooth switching—fades, lap dissolves, and transitions they are used to watching—and commercials look flat, dull, and jerky. Add these effects and the same presentations take on sparkle and dimension. In short, *your commercials are a "competitive edge"!*

Are your presentations out of date?

Are your commercials limited to "direct switching" from scene to scene—or simple fades to black—because an elementary video switcher is used? If so, the sponsor is not getting the full benefit of all the programming ingenuity that could be at his disposal.



How to make commercials "live"

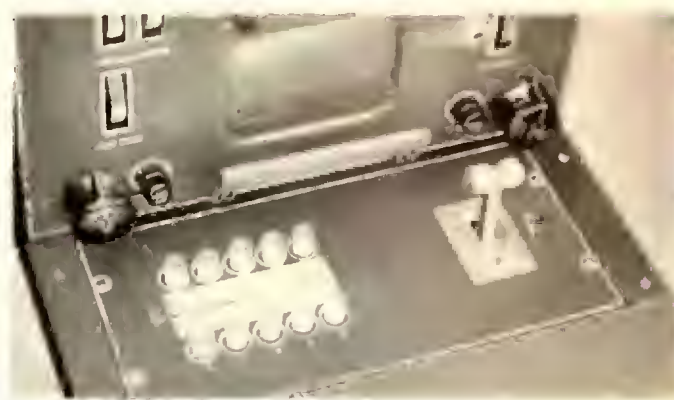
Modern video switching with special effects is your answer. With it, program directors can produce a variety of attention-getting effects in an instant: horizontal and vertical wipes, horizontal and vertical splits, controllable inserts, wedges, and other optical effects. You push the button for whatever you want—and insert the effect wherever you want it. Up goes audience interest. And up goes sponsor satisfaction.

Which Switcher for you?

RCA has a video-switching system to meet the specific requirement of each and every station.

For example, RCA's TS-5A is ideal for small studio operations—provides fades, lap dissolves, super-positions—handles 5 signal inputs.

Type TS-11A is designed for maximum utilization of facilities—for any size operation. It provides all facilities—includes a



TS-5A VIDEO SWITCHER

program transfer switch for previewing fades, lap dissolves, and special effects. Studio programs can be rehearsed while network or film is "on-air."

Type TS-20 is a relay switching system for the larger installations. It is the ultimate in flexibility for modern programming. You can begin with as few as 6 inputs and 2 outputs and build up to a maximum of 12 inputs and 6 outputs.

Special effects equipment

Twelve attention-getting effects at your finger-tips . . . You push the button for the effect you want. You swing the "control stick" and put the selected effect wherever you want it. Simple, inexpensive—requires no complicated equipment or extra cameras. Any one of the above switchers coupled with this special effects equipment can give you the extra sales "edge" you want.

For expert help in planning the right video switching and special effects system, call your RCA Broadcast Sales Representative.

Ask
the Engineer
—he knows



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



THE PIED PIPER OF HOUSTON

KiTiRik—Channel 13's black magic mascot has enchanted the children of Houston, and changed the Houston market in less than a year. Houston has become Hamlin Town with the grateful parents joining the parade to KTRK TV.

October ARB shows our daytime combination of children's programs, films and family features frequently leading network competition. In the late afternoon more than 68% of the audience hears KiTiRik's "Piper's Tune" at 4:30 daily to lead into "Mickey Mouse Club" and the great new lineup of ABC family shows—Topper—Warner Brothers Presents—Disneyland—Lone Ranger—Rin Tin Tin—Wyatt Earp—Ozzie and Harriet. And KTRK TV still programs more sports for Dad each week. Good shows make good adjacencies. Call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13 **KTRK-TV** P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC
 HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett
 NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

REPORT TO SPONSORS for 12 December 1955
(Continued from page 2)

Sullivan vs. "Question" Trade and consumer press stories about Ed Sullivan leading \$64,000 "Question" in viewers, according to November ARB, overlooked story behind story, gave misleading impression to laymen unfamiliar with rating data. ARB release gave Sullivan credit for 47.5 million viewers, "\$64,000 Question" credit for 43.6 million. Release also showed Sullivan had 49.8 rating (in third place) while "Question" had 57.3 rating (in first place). Actually, latter show reached 2 million more homes. Disparity is explained by higher viewers-per-set for Sullivan: 2.9 versus 2.41 for "Question." Interesting sidelight: High viewers-per-set of Sullivan show indicates high percentage of kid viewers, who probably have little or no influence on auto buying.

-SR-

Film "rough" advocated "Rough" film commercials to be used for pre-testing and as guide to finished production were advocated recently by Donald H. McCollum, Schwerin Research Corp. v.p., in talk before National Television Film Council. Idea has apparently been gathering interest among admen and McCollum feels only resistance to it comes from film companies. (Film rough costing \$207 was described in 29 November 1954 issue of SPONSOR. It was made by DCSS to take place of storyboard for demonstration commercial.)

-SR-

Nature next tv upbeat? Nature documentaries, which have been one of components of "Disneyland" show on ABC TV, make up entire content of new syndicated film series being released by RCA Recorded Program Services. Called "The World Around Us," series was filmed by John H. Storer who did portion of Disney's Academy Award-winning "Water Birds." If show does well, look for more efforts to tap interest in nature subjects for tv.

-SR-

Best commercial 40 times better Importance of commercial to tv advertiser was highlighted in Grey Advertising's December newsletter in way worth thought. Said Grey: "Research has demonstrated that commercials for one brand can achieve as much as a 40 to 1 advantage over another brand. . ." That means, said Grey, a tv show costing \$80,000 can vary in selling effectiveness to degree of being worth anywhere from \$2,000 on up. Key to getting full money's worth, Grey contends, is close adherence to concept that on tv you sell to individuals like door-to-door salesman rather than lecturer.

-SR-

Era of pre-sell just dawning Pre-selling of goods sold in supermarkets via air advertising is considered essential today. But decade hence need will be acute beyond anything now known if predictions made at recent National Association of Food Chains convention in Chicago come to pass. Among them: Consumers will shop once a month for groceries because home storage facilities will have tremendous capacity. Pressure will be on to get consumer into store via advertising and in-store showmanship.

-SR-

Heavy ABC Disney plugs ABC is milking its Walt Disney tie-in for all it's worth. To back up Disney's 3d show on ABC ("Walt Disney's Magic Kingdom," on ABC Radio 11:35 a.m. to noon on weekdays), web devoted all on-air promotion on day of premiere, 5 December, to new show. This applied to tv web as well as all o&o's. Radio affiliates were also asked to plug new show, dealing with Disney's amusement park, Disneyland. Disney's other ABC shows, "Disneyland" and "Mickey Mouse Club," are on tv web.



Perspective on marketing

The more deeply we get into the fascinating and truly basic marketing revolution which is now underway at the nation's major advertising agencies, the more we are convinced that:

1. In many respects the broadening of the agency's services to include counsel in the actual strategy of marketing reflects the changes television has wrought in our national economy.

2. There can be real dangers for advertisers and agencies in the broadening of services. As the second article in SPONSOR's searching series on the "Advertising agency in transition" points out (this issue, page 29), a number of admen are already concerned that specialized media and creative functions of the agency may fall under the control of marketing men.

SPONSOR undertook to delineate the changing role of the agency in order to provide its readers with guidance in depth about what may be a real turn-

ing point in the history of the advertising agency. While we are profoundly in sympathy with the concept of an agency as the counselor of the client in every facet of his selling operation, we urge caution midstream in the process of change. We've already been exposed to marketing men at agencies who've argued that they should be placed in charge of media strategy, planning and selection. To us, this statement made to SPONSOR by an advertising manager of one of the five biggest firms among national advertisers strikes the right note:

"The marketing man and the advertising man have basically a different perspective, even though their goal is the same. Only the seasoned advertising man understands the philosophy and implementation of what constitutes a good and sound advertising campaign. Any course which overshadows good advertising and good media strategy is inimical to the manufacturer's best interests."

* * *

Sloppy film projection

We were having lunch with a television director at one of the important Eastern agencies and one of his clients the other day and both harped on a problem they felt needed solving: variations in quality of film projection at stations around the country. "It could make you sick the way our commercials look as projected by some of the stations on our schedule," said the client.

"What's needed," said the agencyman, "is a firm which might check

quality of projection for spot tv advertisers."

We agree and wonder what firm already set up to offer allied services will be first to offer reports on projection quality. Industry efforts to provide quality standards are helpful as well, of course, but there's no substitute for having trained eyes keep a careful watch on commercials. It can't be said too often that the commercial—and the way it is presented—is the payoff. Sloppy handling shouldn't be allowed to destroy the opportunity to sell for which the advertiser is paying handsomely.

* * *

Nielsen's timetable

Report No. 10: The news that Nielsen has given preliminary specifications for its second NCS study and committed itself to a timetable is welcome news (see Sponsor Reports, page 1). This means that by this time next year agencies will be studying avidly the data on station coverage and popularity and, presumably, making switches in spot and network buying. If the changes between BMB's last report and the first NCS are any indication, NCS No. 2 should reveal some fascinating (and unexpected) developments in station popularity, particularly since no coverage study has measured in detail the effects of the tv thaw.

Meanwhile, there has been no word on ARF's attempts to come up with a formula for breaking down the June Census study into tv set count figures by counties. We hope something will be forthcoming *soon*.

Applause

Tv in the courtroom

The impact of television and radio in covering national events has been aptly demonstrated to advertisers and agencies many times in recent years. The political conventions, the various Congressional hearings all come across with a you-are-there immediacy unmatched by other media. But in one area, that of covering the courts, radio and television are frequently shut out by regulations refusing entry of such equipment as cameras and recorders.

As head of the NARTB's Freedom of Information Committee, Robert D.

Swezey, executive vice president of WDSU-TV, has been spearheading NARTB's battle to widen the scope of television and radio news coverage in the courts. Recently Bob, who is himself a lawyer, dramatized for a group of lawyers the degree to which the ban of tv-radio equipment has become outmoded. During a panel session of a nine-state regional meeting of the American Bar Association in New Orleans, he paused and said, "I don't know whether you've noticed it, but this meeting is being covered by three television film cameras." Later film

taken at the sessions was shown to the attorneys during a luncheon.

As Swezey pointed out, films and cameras have now been improved to the point where tv news cameras can cover almost any court proceeding using no special lighting and soundless cameras which can be completely unobtrusive and in some cases hidden altogether. Swezey, in demonstrating this advance to the attorneys, is helping to pave the way toward a wider scope for tv coverage which can't help but be reflected in audience and stature expansion for the air media.



radio has moved to **KCMO**

50,000 watts
(10,000 watts night)

Kansas City, Missouri

KANSAS CITY

**K
C
M
O**

RADIO
810 kc.
CBS

SYRACUSE

**W
H
E
N**

RADIO
620 kc.
ABC

PHOENIX

**K
P
H
O**

RADIO
910 kc.
ABC

OMAHA

**W
O
W**

RADIO
590 kc.
CBS

TV
Channel 6
NBC

TV
Channel 5
CBS

TV
Channel 8
CBS

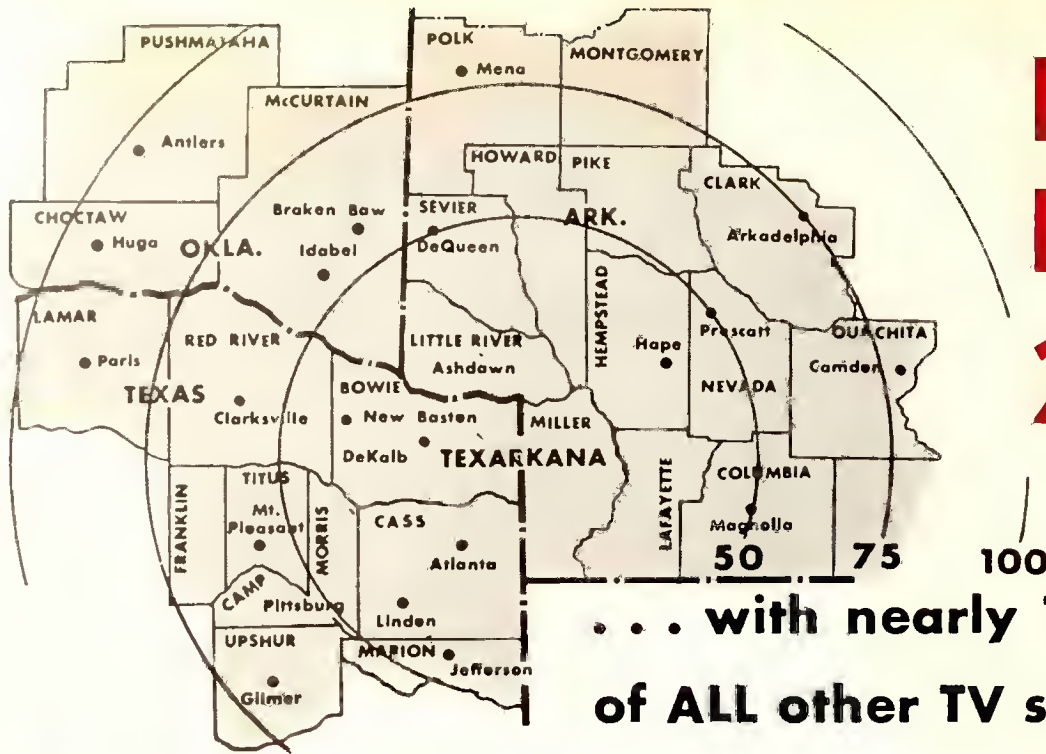
TV
Channel 5

MEREDITH *Radio and Television* **STATIONS**
affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

Represented by KATZ AGENCY INC

JOHN BLAIR & CO

BLAIR TV INC



Pulse* Proves Dominance In 26 Counties

... with nearly **TWICE** the **AUDIENCE**
of **ALL** other TV stations combined ...

1st

In SHARE of AUDIENCE morning, afternoon and night
for the entire area.

In EVERY SINGLE PROGRAM PERIOD day and night,
seven days a week (7:00 a.m. to 12 midnight).

In TOTAL AUDIENCE in 19 of the 26 counties. Second in
five counties; third in two counties.

Here Are the Facts that Make KCMC-TV the Powerhouse of the Southwest

*Area Telepulse
September, 1955

	MONDAY thru FRIDAY			SATURDAY			SUNDAY			TOTAL AUDIENCE
	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE	
KCMC-TV	68	69	61	66	57	66	73	64	75	65
Station "B"	6	11	12	12	14	13	12	17	17	12
All Others Combined	25	21	27	23	30	21	15	19	8	23

These counties form the primary core of the full KCMC-TV service territory. Your order buys complete dominance of this area — PLUS — substantial audience in 17 additional counties in 4 states.

Now Telecasting
Network Color

KCMC - TV

100,000
Watts

CHANNEL 6

TEXARKANA TEXAS - ARKANSAS

REPRESENTED BY
Venard, Rintoul & McConnell, Inc.

WALTER M. WINDSOR
General Manager

CBS INTERCONNECTED ABC